

ELECTRIFYING ELEVENTH ISSUE!

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SCARY MONSTERS MAGAZINE™

IT'S A
**PARTY AT
HORROR
BEACH!**

A REAL
MONSTER
MAGAZINE!



JOHNNY DYNAMITE
blasts his way into this
ELECTRIFYING
ELEVENTH ISSUE of
SCARY MONSTERS!



Article by
Jeff Kurta

Sometimes a horror production will make up on a disappointing genre fan, and really make him/her take notice. A crude little movie-reboot did just that to this writer about two decades ago, when he dared to peek at a late night showing of **THE LAST MAN ON EARTH**. (In fact, it's horrendous images still haunt me on an occasional nightmare binge.)

A zombie fest, but at the same time, a kind of divine **VAMPIRE** extravaganza, complete with hanging garb-cloves, for a quite surprising

time, the new late Master of Terror Vincent Price, was in first, but minimal form, as the picture's hero, and all-around destroyer of everything evil. Made on a breakneck budget in 1964, and filmed entirely on location across the wide Atlantic, today **THE LAST MAN ON EARTH** has finally, and deservedly, achieved a decent cult status. This U.S. - Italian Co-production was based on fantasy veteran writer Richard Matheson's chilling novel "I Am Legend", and later re-worked in 1971 with screen adpt. **CHARLIE (PLANET OF THE APES)** Henson as the do-gooder swayed by the near toxic horde of ugly city dwellers. (See **THE OMEGA MAN** in **SCARY MONSTERS #9**.)

The make-up effects are actually quite neat, and in fact, reminds me of those I saw gory and/or in George Romero's original (right fest of four short scare years later. Much of the film looks a lot like **NIGHT OF THE LIVING DEAD...**) wonder if John Russo was a real swayed by the thriller, directed by Sidney Saltow.

The premise of the movie itself is standard - Price believes to be the only living survivor of a devastating plague that supposedly has wiped out all of mankind. Naturally, (and happily for our sakes) Price is wrong, well, at least partially. He does have company, plenty of it in fact, eagerly beating down his door, thirsting for blood - flesh! Throughout the duration of the film, we know how his two hands full - experiencing a lot of near death calls himself, while managing to survive thru brute and quick thinking. Sometimes missing his own end, by a mere hair strand. The atmosphere of **THE LAST MAN ON EARTH** is deliciously sane, and in indeed a Scary Monsters flick to be reckoned with - if you dare.



At the onset, we see Price dispatching some of the terror creatures using typical Van Helsing flair - complete with needles and wooden stakes! Wow - a right to shiver with glee over. During the films, producers, Price already had quite a scare resume under his belt, and the year before pulled out all the usual stops with Curran's **THE RAVEN**, (Where he rubbed creepy shivers with Boris Karloff, and a frenzied and feathered Peter Lorre.) The rest of the cast is rounded out by a slew of unknown Italian showgirls...Stellar names like - Francis Borman, Emma Danesh, Giacomo Rossi-Stuart, and the ever popular Tony Curtis.

Leonard (ENTERTAINMENT TONIGHT) Mabus gives it 2 stars rating-wise, but The Monster Encyclopedia, will do one better! I shall endorse it with!

2 1/2 SCARES.

Check it out, if nothing else, **THE LAST MAN ON THE EARTH** will give you a nice craving for pasta supreme. Hold the meat! Running time is approx. 80 minutes. To my knowledge, this crude-classic is not on pre-recorded video. I sincerely hope this will shortly change.



MONSTER MEMORIES™

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MEMORIES!



2/7/94

DEAR DENNIS,

I JUST WANTED TO SEND YOU A COPY OF SOMETHING I DREW. I HAVE DOUBLES OF EVERY ISSUE, AND IT'S A GREAT MAG. THANKS FOR THE MONSTER MEMORIES. NOW I HAVE PROOF FOR MY WIFE, THAT I'M NOT THE ONLY MONSTER FANATIC!!! I HOPE YOU COULD USE THIS DRAWING IN A FUTURE ISSUE.

THANKS

DENNIS CUOCO REVERE, MA

My MONSTER MEMORY of the SINISTER SEYMOUR

by C.H. CHAVEZ

"...and here he is- the Master of the Macabre, the Epitome of Evil- The Most Sinister Man To Creep Across The Face Of The Earth...SEYMOUR!"

From out behind an obviously studio-bound rack constructed with cypress or gnarled eucalyptus trim, with a distinct resemblance to John Carcassio in his later years, clad in a black tux, be-caped, with his cranium crowned by a floppy wide-brimmed fedora. This was the man I had previously seen miffing through the contents of a particularly ripe trash can (his publicity photo, no less, signed "Disrespectfully Yours, SEYMOUR" who now invited monster lovers of all ages to "sop full of horror" (quote from Shakespeare, cool, huh?), and risk utter condemnation from uptight parents. Hell, I was a Frigate (Seymour's contention of Frigate Personality) already and didn't know I was until I tasted one **FRIGHT NIGHT WITH SEYMOUR**.

See, those were the days when I had to struggle such mainstream magic as **MAD**, **PLAYBOY**, and **FAMOUS MONSTERS** into the house under the nose of this over-hypocritical sage of morality, my academic mother. It was hell being a ten year old smartass and I diveded the knowledge that, sooner or later, I'd have to grow out of it and get old like my parents had. Thus it, until that fateful night when I sat inches away from that Cyclopean catface tube giving a **Dark Nazi** in the darkness and watched my salvation get broadcast right into the family den.

Seymour (aka Larry Vincent) proved to me that becoming an adult wasn't necessarily the smartest idea of death; that, in middle age, the smartest was just coming into his own. What a revelation- another 20 years and that I'd finally know how to pass people off! Seymour made me a believer.

The Sinister Seymour was the most popular movie host L.A. had ever seen and each Friday night he belched on, his Frigates, to see "what's behind the curtain of all walks."

As a mail director at various TV stations across the U. S. of A., Vince learned early on what a horror host should not do- like to cry and act "sassy," take themselves too seriously or just plain act like they don't care. Seymour had a love for the genre but could be merciless to the hack-operated 2. grade turkeys that he was often given to work with.

Vince took his cue from the late great Ernie Kovacs and used the medium, instead of the other way around. His shock was carefully thought out and the audience was often exposed to some truly inspired lunacy as Seymour oft times straddled the movie stool, making it for every corner of *Har Dee Dee* like his by delivering wretched, wickerlike in response to the stupid dialogue, or by preposterous means visual gags, often at the guest of his Imagin shadow, **Bumpy Bally-a** delish **Sgt. Pepper** look-a-like, wearing a **Grease** nose and glasses, whose mean **hump** planting could send Seymour into a frothing, out-control rage- I used my lens on the early part of 1970. He was to preside over the "grand" opening of a **Low Miller's** (another in a chain



of damned middle class clothing retailers, come to a damned middle class **McElbarny**. Whinner, named after a damned middle class poet) and he arrived in style, courtesy of his **George Burns/Check** (evening designed **SEYMOURMOBILE**, which proudly displayed the coveted **Royal Flush** award Seymour's face painted on the lid of a commode).

I reckon they expected maybe 40 kids, attached to obviously bored, surly or mardy parents. Well, what the Epitome of Evil got was a scolding mass of at least 300 kids, all a-ravin in a hush of Seymour-induced hysteria. According to what I was told that night, Vince usually put on a little act and then host a hasty retreat, instead he threw his shock to the wind and spent the next couple of hours just signing autographs and shaking hands. It wasn't exactly **MY DINNER WITH SEYMOUR**, but what the hell.

Also, but I was not to witness a 10 year old imbecile foretell, and so he moved on, though I caught the odd broadcast (with Seymour, was there any other host?) now and then. About the time the real came, I had discovered girls and beer and was out of the house about as much as a body could be- (by lying like a dog, what 14 year old didn't?), so I wasn't watching much TV.

Anyway, a year or so later, in their 120th issue, **FAMOUS MONSTERS** published a short article entitled "Seymour Nevermore" which was- you guessed it- my hero's obituary- His last day was March 9th, 1973, at St. Joseph's Hospital in Burbank, CA. Prince Sada had called, as Perry used to say.

I could go on about his roles in such films as **THE INCREDIBLE TWO-HEADED TRANSPLANT**; **DOCTOR DEATH, SEEKER OF SOULS** etc. or about his semi-regular columns in the old **MONSTER TIMES** newspaper- "Seymour Sez," but space won't allow. And so, fellow middle aged monster loving kids everywhere, that was my favorite **MONSTER MEMORY**, meeting the man at last on a windy Friday night over twenty years ago- RIP Larry Vincent, RIP Seymour, RIP childhood.

"DISRESPECTFULLY YOURS,"

MONSTER MEMORIES *of*

furnished by K.J. Hodgson

Most of my **MONSTER MEMORIES** (and those of other contributors) come from our childhood. Memories of growing up with Aurora models, assorted monster magazines, and TV horror hosts have a special place in my heart, but this memory is from more recent history. One Saturday morning in 1993, I was scanning through the channel selector of my TV, just killing time before I took my daughter Kristina to her ballet class. As I checked past some boring cable stations (37 channels and still nothing good on TV), I happened to spot an old black and white sci-fi film I hadn't seen in years—**ROCKETSHIP X-M**. As I sat down to watch this old "B" movie classic, I noticed something different about the showing of the film, in the lower portion of the screen was the silhouette of theater seats, as well as the figure of a man and two robots, all of which were making funny comments about the film. What in the world was this?



The show is of course **MYSTERY SCIENCE THEATER 3000**, a low budget TV show from Minnesota, and showed on the Comedy Central cable station. Since I had to take my daughter to her dance class and was unable to see the entire show, I had to wait to find out just what in the heck I had seen. I checked the show out the next week, and instead of a Sci-Fi or Horror film, I saw **CATALINA CAPER**, a comedy about a cruise ship. I was soon to discover that **MST3K** (as fans of the show refer to it to) runs the gamut of films. The one common thread is that all films shown are bad. Really bad. From **WAR OF THE COLOSSAL BEAST** to **BRIDE OF THE MONSTER**, **MST3K** shows only the cream of the crap, and as the film plays on, the three figures make a non stop stream of insults, jokes, waz cracks, and "abominable" dialog.

What exactly is **MST3K**? In order to fully understand this comedy sensation, we must first go back to the early 1980's. Joel Hodgson was a rising star in the comedy world. After appearances on **LATE NIGHT WITH DAVID LETTERMAN** and **SATURDAY NIGHT LIVE**, Joel dropped out of sight. He

was both homesick for Minnesota, and didn't want to wind up playing someone's wacky next door neighbor on a sitcom. So Joel went home to Eden Prairie, and with Co-Producer Jim Mallon, they formed Real Beans Productions. Joel came up with the concept of **MST3K** from memories of his own childhood—tapes, TV shows and old Warner Brothers cartoons formed the basis of the show.

Campy bad movies were all the rage in the 80's. Joel's idea for the show was to go a step beyond the old TV horror hosts, who were only seen between commercial breaks. In cartoons he saw as a kid, often a silhouetted man would rise up and tell the cartoon character something. What if they showed old bad movies, and had the silhouettes of people watching the film on the screen, and making comments about the action they are watching? Since the movies shown are bad, and no one would really want to watch them, Joel ran the show in color space.

The premise is simple: Joel Robinson (played by Hodgson) is a janitor who two mad scientists, Dr. Foreman and TV's Frank, don't like, so they shoot him into space on the *Satellite of Love*.

Their experiment is to see how Joel will react to the onslaught of creepy insects. To help him out on these experiments, Joel has dressed some robot skeletons. Tom Servo is made from a garbage machine, a plastic barrel from the Old Barrel Roll of Monkey's Game, two Shinkies, and a plastic flower. Crew T, Robot is made from a LaCrosse made, a plastic bowling pin, ping pong ball eyes, and assorted Tupperware trays. The Sandbag of Love is decorated with numerous toys, plastic eggs, TV dinner trays and other "treasures".

The cast of the show wear many hats. Joel created the show, stars in it, wrote and performs the theme song (under the name "Joel and the Joel's"), co-designed the sets, directs, co-produces, and the list goes on and on. Thane Banahan plays mail scientist Dr. Foreman, as well as performs and provides the voice of the puppet-host Crew. He also helped design the sets, and directs numerous episodes. Tom Servo is operated and voiced by Kevin Murphy, who directs as well as being the Technical Director. Co-Producer Jim Mallon occasionally appears as the robot Gypsy, who runs the higher functions of the ship. Finally, there is Frank Conniff as TV's Frank, Dr. Foreman's lucky assistant. All of the cast help to write the show, along with Head Writer Michael Nelson (more on him later).

The show first aired on UHF station KTMA in 1988. It was not thought to be popular until they listed their phone number for viewers to call in and leave messages. The answering machine's tape filled up as a matter of hours. After 20 episodes (not currently being rerun), the producers made a 10 minute presentation tape, and sent it off to The Comedy Channel. It was immediately bought, and the show's budget was increased, but not by much. The low budget look is intentional, and usually adds to the appeal of the show. It often appears (especially during it's first season) as if the show is produced in someone's garage.

The series is now in its 5th season (going the route of other classic TV shows like CHARLIE'S ANGELS and LOVE BOAT), and has changed little during that time, with one major exception. After 100 shows, Joel Neeligan has hung up his felled red jumpsuit, and is no longer on the show. He felt as though it were time he moved on and did what he wanted to do all along: create and produce numerous different types of shows. He is sadly missed. But don't give up on the show yet. Head Writer Michael Nelson has put on the jump suit as "Mike" Nelson, a tramp who is shamp-haired after Joel finds an escape pod and lands in Australia. Surprisingly, it was an easy transition from Joel to Mike, helped along by the screening of Mike's film, and my favorite Joel film, THE BRAIN THAT WOULDN'T DIE.

It is hard to believe that each 2 hour episode of the show contains between 600 and 700 jokes. Each member of the writing staff have their own ideas and distinct, so it is not uncommon for jokes ranging from Shakespeare, pop singer Miley Cyrus (sorry girls, I am not related to her), Ridley Scott, cartoons, 60's toys and games, and quotes from famous movie's roll off the tongue of Joel, Mike and the "Boys. Behind the scenes, the show is not as easily made as it appears to be. Mike and Joel can simply sit in front of a blackscreen, but Murphy and Banahan must be on their backs and perform their puppets. They also keep an eye on a TV monitor showing the film with

a time readout (so they know when to say their lines) and another monitor showing the actors movements as they read their scripts. Occasionally, you can see the outlines of Joel's glasses, or Mike's microphone in the silhouette, but that only adds to the show's appeal.

The series is a great one for re-living MONSTER MEMORIES from the past. Watching the films they show reminds me of the first time I saw them as a kid back in New Jersey. Occasionally, Joel or Mike will bring out some old toy I had when I was growing up. During a break in the screening of EARTH VS THE SPIDER, Joel began making Coney Crawlers with the old Thagmator set. Even some of the robots were cracks being built memories to me (back as Crew yelling "dawn dawn up" from Planet of the Apes while they watch an Inquistor rip-off of the movie). Fans of the show can get a really neat free newsletter direct from Best Beasts by just writing to them. Their address is:

MTSK (INFO CLUB)
P.O. BOX 5125
HOPKINS, MN 55413

Even though Joel is no longer on the series, he can be seen on repeats of the show Monday thru Friday at midnight, although I have not seen the first 13 shows repeated since 1991. For the last 3 years, Comedy Central has shown MTSK Mondays on Thanksgiving. -It's 30 minute hours, and it's called "Turkey Day". I have all my favorite episodes recorded on video tape, so that I can pop them in and enjoy all the crazy antics of this show any time I want. It's a strange feeling, watching films I liked as a kid, not only because they were entertaining, but also because they were crummy. Here I am as an adult (although I still haven't grown up), watching these same movies, reliving my past, and yet adding these memories with newer ones. I'll never be able to watch THE INDESTRUCTIBLE MAN the same way again. Oh well, as Dr. Foreman says at the end of every episode, "Push the button Frank".



Dear Dennis,

Here are a couple of your magazine Buggies for (I think) that's Mike and Cindy. They love the pictures. Someday they will have their own MONSTER MEMORIES items to your magazine.

JEFF LAPAGE, Boulder, MA



Dear Dennis,

The picture listed in "The Last Man on Earth" starting of course, George Form (that too cool).

Although I have never seen the film, I have always wanted to and know all about it, said on Richard Matheson story. I have always seen "George Form" around town. Did you know a song written about the film appears on the rock group "White Zombie" album titled "La Brea"?

I have Matheson's tale "I am Legend" and other references to both films.

I truly enjoy your magazine and will continue spreading the word. Thanks for all the pleasure!!! WD wrote again, soon.

Eveready,
CHRISTOPHER COUGLAND, Udon, MI



Dear Dennis,

Just a quick note to tell you I love the magazine and will have you better and better. (Number 10) was my exception. I especially like the book in "Village of the Damned" and of course, the Peter Cushing section. Hope it will get more, my

By the way, the first issue of the 24 issues the 24 issues were made available on the David Thomson in California,

OH. (Yes, I've heard of it but never attended.) It's nearly the weekend before Halloween. If you can even information on it give them a call at (514) 351-4444

Thanks for your time,
BOB HACKETT, (Montreal), IN

Dear PM #111 is the best article to read your story and you!

I am surprised with Randy's feelings about PM giving me such coverage in SEAR WARE, CLOSE ENCOUNTERS, and other recent films before in theaters.

I made connections with PM, but for some reason didn't receive my issue after #110 which was the March 11th issue. I purchased (one High School) last year, so things were fairly hectic around that time, and I know that was why the issue stopped coming. I assumed PM had gone out of business. I never saw another issue until late '79 after graduating from college, when I was in a newspaper in Kansas City and spent a FAMOUS MONSTER.

The owner of that time, being just started being a production member of the same's members, many things, and I didn't buy the issue. The two issues I passed on purchasing it and subsequent issues were exactly as Randy wrote. (Thinking through them I passed them behind like a lot of papers and the one was devoted to SEAR WARE and the 3d. I do still magazine were covering SEAR WARE, my, and that was also photographs, so I couldn't see buying the PM, with the newspaper page and 200 photos for those times.

But every time I would see a new issue at the supermarket, I would have a certain feeling of sadness remembering how much joy it brought from reading the magazine when I was younger. It is no longer just that feeling while thinking about the future issue of the supermarket. At the time I thought it was just business I was older. Plus I realize it was because PM had previously abandoned coverage of those old classes. And due to that I think killed the original PM.

Sincerely

BILL BOWEN, Eugene, MO

Dear,

SCARY MONSTERS is simply superb! I only have a few more magazines. The first is almost year I usually turn you down. Any you are going to monthly or monthly?

The other thing is, I prefer the group pages over what you are using now. They give the mag a more quality look. It still gives and I have every issue.

I have only one more request. Could you give an editorial review of Science from all 24 issues, now?

I wish you continued success for a long time now.

BRUCE, BRUCE WILLIAMS, Phoenix, AZ

Dear Dennis,

Just received the "Universal Youth Issue of Scary Monsters". As always it's just another "Masterpiece" issue. "A Brief Overview of World Collapsing" by David Lady was fantastic. I have learned anything or reading anything else, master matter. Especially the old Don Don marks, from the last of all.

Also I have a little gift for you from the great John. I've in that photograph collector and recently wrote in the Age for some magazines. Also I enclosed a photo I took from SAND OF DEATH which he photographed for the readers of the "Star" magazine SCARY MONSTERS.

With kindest regards,
JEFF JENSEN, Lake Haven, AZ





DON'T CROSS THIS BORDER, WITHOUT A CROSS in THE VAMPIRE aka EL VAMPIRO

by Kent R. Deluga

THE VAMPIRE was filmed at C.L.A.S.A. Studios in Mexico, the year was 1957. THE VAMPIRES crew included Director Fernando Mendez (THE BLACK PIT, VAMPIRES COFFIN), its Producer Abel Salazar also starred in THE VAMPIRE as well as the films THE MAN AND THE MONSTER and the sequel to THE VAMPIRE (THE VAMPIRES COFFIN). Its star German Rottler went on to make THE VAMPIRES COFFIN, CASTLE OF MONSTERS and the Nostradamus films.

THE VAMPIRE was acquired by Producer K. Gordon Murray, the man responsible for a host of south of the

border monster films to reach the American public. Together Murray and Director Paul Hagle also worked on the mildly Aztec Murray movies of the same era. Clocking in at 84 minutes and filmed in glorious black and white, THE VAMPIRE arrived on the scene a full year before Christopher Lee would take a bite out of the vampire legend. Other cast members were Adriana Wolter, Carmen Montego, and Jose Luis Jimenez. Incidentally this film did not reach the U.S. until 1993. And now the Mexican legend of THE VAMPIRE.

The Count Dracula in an attempt to put his brother to final peace imports a large box filled with earth. The earth is from their native country of Hungary. It seems that Dracula's brother Count Lored (Dracula spelled backwards, shades of SON OF DRACULA) was destroyed 100 years ago in a small Mexican village known as Soma Noma. The body was buried on an estate now owned by two sisters and their brother. Count Dracula has been slumber under

ABEL SALAZAR ARIADNE WELTER y CARMEN MONTEJO en

el VAMPIRO



his powers and the other sister is believed to have died by mysterious reasons. All is going in the Count's favor until the sister twice Marta shows up and brings with her a Doctor Henry to investigate the report of madness in the estate of the Screamers. The Count arrives to convince the residents to sell him their family home. The sister Eloise is all for the sale but her brother disagrees and sister Mary is now dead. The vote is up to Marta. Marta decides to think it over and in searching out her childhood memories she discovers her Aunt Mary is not dead. Mary was able to warn others of the Count's plans and thus saving her own life.

That night Marta is bitten by the Count (two bites and you're history). Her condition is not serious until Aunt Eloise poisons her with the same drug used on Aunt Mary. The body of Marta is to be buried until one of the servants sees her little finger move. Doctor Henry is able to revive her and bring her back to health. The Count upon hearing of Marta's recovery decides to put her in her place once and for all.

In an attempt to put the bite on her he abducts her and

carries her to the catacombs. Doctor Henry hears Marta's cries and follows close behind to rescue her. In an exciting conclusion Eloise is stopped by Aunt Mary and the Count and Henry fight it out, with a sword and a burning torch. As the cocks crow the Count retreats to his coffin which is hidden on the estate. Aunt Mary using a wooden table leg destroys the evil Drenal by driving the stake through his long dead heart. She also reduces Aunt Eloise to ashes. Doctor Henry and Marta decide to miss the man and stay behind to live at the Screamers.

THE END?

I don't think so as the Count returns in THE VAMPIRES COFFIN but we'll have to cross the border another time to hear that vampire story.

2 1/4 SCARES

Until the next sunrise.
Fangs a lot! Kent



My scary Monsters, remember the good old days when I was still terrified? Now my big head grows the best stories spreading the word that you there is "A Real Monster Magazine" to read, enjoy and join in the fun. I've managed to grow up my monster head and scare my million body into this issue's cover.

Take a look at the great drawing on the dub by V. Smith "The Shining Monster". Now there is on the cover. I recently have the chance out of the cover and on my order to interview Terrifying Talent Terry Batty. Daring Devil has decided to let us get into and every 1000 GUT. The scary fun is just beginning. Join in the scary fun by sending in just answers to the SCARY SECRET PHOTO or SCARY SCARE or SCARY DRUMMER. PUBLISHING & MAIL ORDER, 100, 100 Avenue PL, Birmingham, B. 40000.

SCARYMONSTER says to readers that we will change details that change to be satisfied with.



**SCARY
SECRET
PHOTO
?**

Count Gore DeVol

by Michael Kaszubski

On Halloween night 1984, a local independent station was running PHANTASM. It was hosted by Count Gore DeVol, a traditional vampire-style horror host. The Count was inserted into the movie via Chromakey, so that he was seen sitting on the iron gate entrance or wandering around the funeral home corridors.

In the fall of 1985, I came across Count Gore again. Late one night, I stumbled onto a show airing at 11:30 PM Saturday nights on independent Washington D.C. station WDCA-20.

It opened with a swaying, wooden sign reading CREATURE FEATURE in a small graveyard-like set. Accented by lightning, thunder and wolf-howl sound effects, the opening sequence was quite reminiscent of DARK SHADOWS.

A tombstone was engraved with "Count Gore DeVol 1800-1847." Next an interior of a crypt was shown where two wooden doors open and a coffin floats out on a foggy mist. The lid opens, Count Gore DeVol rises and greets his viewers with "Welcome to Creature Feature."

A relatively large and elaborate set is scattered with all sorts of odd items. Most memorable are a moving mechanical hand, numerous skulls, and a rubber chicken in a hangman's noose. Inside the lid of his coffin is a poster of Vampirella. Behind him hangs a poster of Bela Lugosi, a large battle axe, and a painting of the Count himself. Many of the props were sent in by viewers during a contest.

Count Gore DeVol would begin the show by introducing the nights movie. Many times he would be intercut with the star of the movie (i.e.: Karloff or Lugosi)- with hilarious results.

Most of the films shown were classics from Universal, AIP, Hammer, and 50's sci-fi. Gore mentions among his favorites as being THEM! and EARTH VS. THE FLYING



Count Gore DeVol recreates his show at Fanex 4.

SAUCERS. One summer Creature Feature ran a "Classic Shock" month, sort of a tribute to the early Shock days by airing the familiar Universal films. Before and after each break the Count would return; sometimes to read fan mail, to interview guests, or to test his inventions.

Occasionally, some less than classic films would turn up as in FEARLESS FRANK. One time he showed THE ALIEN FACTOR, a local low budget film. Dick Dyzel, the man behind Gore, plays the part of the town mayor in the film. On Creature Feature, the Count interviews a special guest from the movie who is none other than Mr. Dyzel wearing a paper bag over his head to conceal his identity! The mayor gets bumped off half-way into the film and he was upset to learn that they cut out his lengthy death scene. For budget reasons his demise was reduced to, "Oh we found the mayors twisted body behind a shed out back!"

In between commercials, and there were plenty, were entertaining bumper segments. In one he was holding a large knife and would urge viewers to "Stick around for

more Creature Feature." Two other ones had him upside down or a shot of the rubber chicken in the noose while he asked his viewers to "hang around." After a number of weeks, new bumpers were made and they were staffed around so as not to become too old. He would close the show by asking viewers to "Keep the blood warm..." then Creature Features and credits were not safe from foolishness. Wry comments were placed there; for instance one entry read "The writers - they quit!"

Conversations with Dick Dyzel gave insight behind Creature Feature. He started at DC-20 around 1971 as an announcer, "Boss of the Clowns," and as "Captain 20", a Star Trek inspired host for a children's show. Those who watched, thought he virtually ran everything and Dyzel agrees that, "I had my own TV station to play with."

Mr. Dyzel pitched an idea for a horror show to station management and was given free creative control of it. The Channel 20 library had around 300 horror and sci-fi films collecting dust and a host seemed like a good way to promote them. Creature Feature began its first run in February 1973. The program was designed to fill a two hour time slot. Dyzel recalled how many of the movies he had were only 60-80 minutes long. Even with commercials he had nearly 40 minutes to fill and feels that "sometimes the segments were too long." With a long movie, the show could exceed its two hour time slot. For awhile Creature Feature was leading SATURDAY NIGHT LIVE in local ratings. The show was cancelled in 1979, but it would rise again.

A new interest in horror hosts seemed to come about in the early 80's. Creature Feature returned for its second run on October 31st, 1984 with the campaign, "Gore is back!" During the first two months Gore ran a contest. Viewers were asked to send in a prop that could be used to decorate the show's new set. If the Count selected a prop, the lucky person would win a t-shirt with a picture of Gore himself. One of his favorites was a life-size poster of "Vampirella" which he attached to the inside of his closet lid.

One fan wrote in that her mother was a professional artist and would like to paint his portrait. A few weeks later he got a phone call that the painting was done and that they wanted to present it on the show. Gore replied "sure" not expecting much. The painting was exceptional and hung on the set wall (it now hangs in his living room).

Other attractions included Halloween parties where admission was a trinket that could be added to his set. Hundreds of viewers turned out and the event was broadcast a few weeks later. Creature Feature also promoted new movies like HOUSE OF THE QUET.

(Top right photo) Count Gore Dyzel poses with the author, Michael Kaszubski.

(Bottom right photo) Dick Dyzel, the man behind the Count.



EARTH Unlike network TV, the Count rarely had scripts, so viewers saw a new show each week. For the most part, the show was unscripted, shot live on tape and aired unaltered. Mr. Dyeol said that they tried a script once, but it didn't work well and abandoned it halfway into the show.

The Channel 30 production studio held some state-of-the-art equipment which the Creature Feature staff would use from time to time. Once Gore was optically shrunk and placed next to a small Vampirella figurine. When **TERROR OF MECHAGODZILLA** was shown, visual effects were used to have wind-up toy dinosaurs stomp around Gore's set. Creature Feature was one of the first shows in the area to broadcast in stereo.

Sometimes the absolutely fantastic shows were often unplanned. For one Saturday in January 1983, Creature Feature was not shown due to a Bobby Vinton special. The next week Creature Feature returns, however, something is missing. The Count is wearing a Gore t-shirt instead of his costume. He explains that during the week the Bobby Vinton special aired his costume was sent to the dry cleaners and now it's lost! Gore does one or two more shows that way until it is finally found.

In February 1983 Creature Feature ran **THE WOLFPAN** and celebrated it's 13th Anniversary. Some of the highlights included Hoopern and a rare look back at early shows. Most interesting was a segment from a show done back in 1973 or '74. Gore's makeup and costume were quite different, much paler along with sideburns and a widow's peak.

There was a brief moment when the Count was seen rationally. Twice the **BLOOPERS AND PRACTICAL JOKES** show (with Dick Clark and Ed McMahon) had Elvira as a guest to introduce different horror hosts from around the country. On the second show, Gore was seen interviewing Frankenstein. Gore: "What's the best thing about being a famous monster?" Frankenstein: "I get free tickets to the theater. I don't have to stand in lines."

Sadly, new management took over the station in 1987 and cut the staff by two-thirds. The last Creature Feature aired on Memorial Day weekend in 1987. The cut came so quickly that Gore had no time to prepare a farewell show. "During the last weeks, I could really empathize with Roddy McDowell's character in **FRIGHT NIGHT**." For a few weeks horror films continued to air in the same time slot but without the previous flair.

In August 1990, Count Gore DeVol made an appearance at a Baltimore horror convention, **PANEX 4**. He was impressed by the number of fans that showed up and the following year he returned to create **MONSTER CHILLER HORROR THEATRE**. He had a small set with some props from his TV show and hosted Ed Wood Jr.'s **BRIDE OF THE MONSTER**. In March 1993, Count Gore DeVol made an appearance with two other Baltimore horror hosts,

the **GHOST HOST** and **DR. LUCIFER**. They recalled the fun they had and would gladly like to do the shows again.

Dick Dyeol presently runs a successful DJ business but wouldn't mind returning to horror hosting. He still has his entire set in storage. In fact he approached a few independent stations, but none have a studio large enough or the production facilities to do it.

*Count Gore DeVol is featured in Elena M. Watson's book **HORROR MOVIE HOSTS** from McFarland. Special thanks to Gary Schneider for providing videotapes of the show.*

Want to Trade Horror Hosts and Elvira on video. Michael Kaszubski 6202 Edwill Ave
Baltimore, MD 21237





AURORA MONSTER MODELS OF THE 1970'S Part 2 MONSTERS OF THE MOVIES

by Fritz Fritling

All good things must come to an end, but at least Aurora Plastics managed to hang on long enough to put out one last line of monster models. From 1975 to 1977, when they shut their doors for good, Aurora produced eight new monster models based on classic Universal and Japanese monsters. These figures which are smaller in scale than the famous Movie Monster kits, bear better resemblance to the actual film monsters and feature exciting new poses. These kits were packaged as **MONSTERS OF THE MOVIES**.

Looking back to my own childhood, this Scary Monster fanatic had to have every monster that came out. In 1975 I was eight years old and I remember well the excitement of finding new models of The Creature and The Wolfman at TSS. I came home with these two kits that day, thanks to my dad. I thought these monsters would be the same scale as the glow Movie Monster kits I had...but hey, the poses made up for that. When I finally saved my allowance I bought both Ghidrah and Rodan. And they didn't have glow pieces! Still, as a child I really enjoyed the Monsters Of The Movies series.

I always say "You can never have enough Monsters"—and I'm sure this is more true today than when we were young. Collecting model figures, or

Photos of the Phil Ceparano **MONSTERS OF THE MOVIES** collection.

even favorite characters, is rewarding, but nothing beats finding a toy from one's childhood. Seeing friend Phil Ceparano's Monsters Of The Movies kits gradually restored and prominently displayed led me to inquire about this blast from my past.

In addition to The Creature, Wolfman, Ghidrah and Rodan, Aurora made The Frankenstein Monster, Dracula, Dr. Jekyll and a separate Mr. Hyde. All except Ghidrah and Rodan are 1/12 scale. In fact, Dracula, Jekyll, and Hyde are made with essentially the same molds as their Monster Scene counterparts. (For more info on Aurora's 1971 Monster Scenes see Scary Monsters issue #10.) Ghidrah and Rodan stand about ten inches tall, scoping miniature cities. Frankenstein has climbed to a hilltop; snarling, he waves a club to ward off, we can imagine, angry villagers. The Creature swims to reach the surface of the Black Lagoon. The Wolfman, Dracula, Jekyll, and Hyde strike poses in appropriate settings. All these kits come with simply detailed compact bases. The name plate is in the form of a film clackboard upon which you glue a printed name, cut from the instruction sheet. Glow pieces come with all but the Japanese monsters, but these pieces were not optional, as with the re-issue Movie Monsters. The Universal

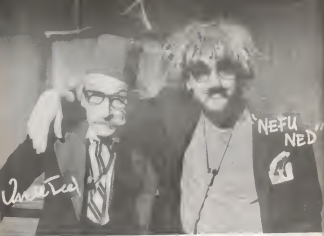
Monsters come in small, painted art boxes. Packaged in larger boxes, Ghidrah and Rodan have color photos for their box lids.

It's a shame Aurora Plastics was not around long enough to give these kits the chance to gain the status of their other monster models. Due to the short production run, the Monsters Of The Movies can be rather costly. Fortunately, some private individuals now offer resin re-casts for the collector. Priced from \$30-60 these kits have become an affordable alternative for the Scary Monster collector.

Special thanks to Phil Caparano for trivia, info, and use of his collection.

NEXT ISSUE: VAMPIRELLA Collectibles





UNCLE TED, THE MAN WITH THE HAT

by John Skornbeck

You wouldn't know him as Edwin Raab. You might not even know him as Uncle Ted. But mention that he's the guy with the red hat and everyone says, "Oh, yeah, I remember him." For over twenty years Uncle Ted's red Shermans fed has been a trademark in the horror host fraternity.

I caught up with Uncle Ted at his Dallas, Pennsylvania home for a quick and enlightening interview. For those of you who live within the New York, New Jersey, Pennsylvania area, Uncle Ted can be seen every Saturday night at 11:30pm on public television station WY1A-TV, channel 44, as host of **UNCLE TED'S MONSTERMANIA**.

How did Uncle Ted come about?

"For that you have to go back thirty-eight years. Television was very young and most stations were producing their own shows. I was a copywriter at the time.

One of our producers was looking for someone to host a children's show for Sunday mornings. The theme was a birthday party. Each week we'd have a party for the children who had birthdays that week. We had puppets and a magician.

*I got the job because no one else wanted to do it. It didn't pay much and you had to give up a day off. That's when everything was hot. I showed up on the set for the first show and the producer told me "From now on you're Uncle Ted" and my show was **THE UNCLE TED'S CHILDREN HOUR**. It lasted ten years."*

When did you start wearing the hat?

*"When I started hosting **UNCLE TED'S GHOUL SCHOOL** for channel 16 in Scranton their first run of*

series was the Universal series from the 1940's. We thought the ju and coat tails would add to the atmosphere of the show. It worked well with the television show and my magic acts that I've kept it with me. I've gone through seven of them in about twenty years."

You start each episode with a magic trick. Was that your idea?

"Yes, I had always been interested in magic as a hobby. This started after I'd heard my hands real bad during World War II. I wanted to keep them from crippling up, so I practiced coin and card tricks.

I got quite good at the tricks, but never did anything professional until after my first series."

What happened then?

"We had a magician on the show. I watched him and picked up a few things. I started doing some close up tricks at public appearances. I wanted something to entertain the children while they were standing around waiting for autographs. They liked it so I came up with an act.

After my first show ended, I hit the road doing magic shows. I put on average of 25,000 miles on my car each year doing up to three shows a day. I had bookings in New England, as far south as West Virginia, and as far west as Ohio."

You use a lot of comedy in your act. In fact when I was preparing for this interview, one of your associates called you the Henry Youngman of horror show hosts. "I don't do for young children. I don't do it's important for them to laugh with everything else going on in the world. I want them to feel comfortable and relaxed. I usually have a few children as volunteers for my magic act, and they're easier to work with when they realize we're together to have fun."

Did you stop touring once Ghoul School came about?

"No. I still kept going. GHOUL SCHOOL was filmed live every Friday night at 11:30pm. There were times I'd just walk in the door from a show in Ohio or New York and make it on the set just as the credits were rolling."

Do you still tour?

"No, I gave it up a few years ago. I only do local shows



now. At seventy-two, I figured I should take it easy a little. This is the first year in ages that I haven't booked myself solid through Christmas."

How did Uncle Ted's Ghoul School come about?

"At the time, about 1973 or so, I was still touring. I had left television to work full time as a magician. To supplement my income another magician and I bought a magic shop at Kingston Corners. I heard that channel 15 just acquired a series of horror films so I approached them about hosting the show in exchange for advertising. That was in 1974. It worked out pretty well. I loved doing the show. I eventually sold my interest in the magic shop because I was just too busy. The show lasted until 1982." What can you tell me about Dr. Shock, your rival in Philadelphia?

"He was a fine man. He had been hosting a show on channel 17 for longer than I'd been doing GHOUL SCHOOL."

Well, during the week I'd do magic shows at schools and parties in the Philadelphia area, and he'd do one or two up here. I got a call from him one day and he pitched the idea about us doing crossovers on each other's show. I thought that was a great idea and was more than willing, but we had a problem.

His show was taped in advance so I would have had to just reschedule a booking or two. My show, on the other hand, was live. He didn't relish the thought of driving up to Scranton for an 11:30 show and then driving back to Philadelphia for some appearance the next morning. I didn't hear from him for a while after he first pitched his

idea. I thought he'd lost interest. Then out of the blue he called me one day and apologized. He said he'd been ill and he couldn't work for a while. His doctor had just allowed him to return to his show. He was still interested in doing a crossover and promised to do one as soon as he was a little better. I was sorry to hear he passed away a few days after that."

How did your current show *Monstermania* come about?
"GHOST SCHOOL ended in 1982. It was just too expensive to produce a local show. So I went back to touring. I was approached by a friend at Channel 44 about hosting a show. In fact, it was the son of the man who directed me in the original series, Jim London. They had a request from their viewers to carry horror movies, so Channel 44 thought it should be properly hosted. Public Television is a little easier to work with. I go in one day a month and tape four or five shows for that month, then I can take it easy. It only takes about three hours to do a month's worth of episodes."

How is fan reaction?

"I've been there for over ten years so you can judge for yourself. I do get a lot of kind letters from viewers. They make me feel good and want to do my best for my fans. I've never missed doing a television show and I've only ever missed one public appearance, and that was due to snow. I hope to keep performing for a long time yet."

And if you think Uncle Ted has been slowing down because he's getting old, forget it. A few years back he developed an alcohol awareness program to be offered in elementary schools. That was when people thought our children weren't in any danger, but now times have changed. There is an interest and a need for this type of program so Uncle Ted will be working to provide it for schools. In the meantime, you can watch Uncle Ted every Saturday night at 11:30pm on public television's Channel 44 or you can write to him courtesy of Uncle Ted's Monstermania, WVIA-TV, Pitsboro, PA 18640.

THIS ISSUE MAY CONTAIN AN UNCLE TED AND NEFU NED SCARE-CARD!

If your issue doesn't contain the card (pictured on the bottom left) or you want another one for your collection, send four 29¢ stamps or \$1.00 to cover postage and handling to:
**SCARE-CARD #4 c/o DENNIS DRUKTENIS
PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highland, IL 60040**

Introducing MONSTERMANIA and NEFU NED

by John Skordcheck

The lights are out! The television is on! Your screen has changed from a serene WVIA TV 44 logo to the sight of a full moon. Your ears are filled with the burst of organ music and mysterious laughter.

The camera pulls back from the full moon to reveal a cartoonish haunted house, purple with a brown roof. The house has one spire and looks like it may have come straight from a Scooby Doo cartoon.

As the camera pulls back to show this haunted house perched high upon a hill and flanked by dead trees, Uncle Ted's voice comes on to welcome you to MONSTERMANIA.

Cut to inside the house. We have a living room set in bad need of refurbishing. An old hat rack, a fireplace with a mantle adorned with odds and ends including a Frankenstein mask, and cobwebs everywhere, set the scene.

In the center of the room is Uncle Ted's magic table. It is empty except for a skull on the left end. It is where Uncle Ted performs aided by his manservant Neфу Ned.

Neфу Ned is Uncle Ted's assistant. He is always ready to lend a helping hand in any magic trick. He's so eager he even carries a spare hand with him in his jacket pocket.

The character of Neфу Ned was created by Richard Briggs. Instead of having Uncle Ted just talk directly to the camera, it was easier to give him a sidekick. That way he'd have someone to respond to such classic questions as, "Did you hear what happened to the man who



wouldn't pay his exorcist?"

"No," says Nefie Ned, "what happened?"

"He was exorcised!"

And Uncle Ted would have help on such classic tricks as the "floating dime", a trick where a giant dime would disappear in a handkerchief and reappear to float around inside it or around the outside edges of the handkerchief, or the "floating bottles". In this trick Uncle Ted and Nefie Ned place beer bottles in cylinders. They shake the bottles and one bottle always ends up upside down while the other remains the same.

Another function for Nefie Ned is to bring in the mailmen at the end of the show so viewers could get the address of where to send their fan mail.

Richard Beggs left MONSTERMANIA after a few years to do more production work at WYLA. He said the response to MONSTERMANIA has been tremendous. Unfortunately, problems are rearing their ugly heads. Richard said that Long Island used to get Channel 44 and MONSTERMANIA had quite a fan following there. Then the local cable system dropped Channel 44 from its menu leaving a lot of Long Islanders outraged. The same has happened in parts of central Pennsylvania, less than one hundred miles from the station! Richard said fans sent a lot of letters, but there isn't anything Channel 44 can do for them. Richard did pass on this advice: if you want Channel 44, you must write your cable TV company and urge them to carry the public television staples. If they get enough letters, maybe the cable company will listen.

Richard's leaving MONSTERMANIA didn't go unnoticed. On the show Uncle Ted had discovered his nephew missing. Unfortunately, Uncle Ted is a busy man. He didn't have time to go looking for his lost assistant. Instead, Uncle Ted went out into the street and "kidnapped" the first unsuspecting person he could find. Uncle Ted brought the reluctant individual back to his mansion and placed Nefie Ned's wig and "Gimmie!" microphone and glasses on him transforming him into the new and improved Nefie Ned.

The new Nefie Ned is played by Gerry Coleman. He made his debut in 1982 during a triple header, Abbott and Costello meet Frankenstein. The three monster movies in a row were usually shown during pledge week to give the viewers more for their money.

Gerry does a good job helping Uncle Ted with his magic tricks, and he holds up that mailbox, just fine.

Of course Gerry and Uncle Ted go back a few years. Gerry used to play a part time substitute on the old CHUCKLE SCHOOL series. He played the part of a demented hunchback called Mordic. Once in a while he'd help Uncle Ted with a magic trick or two.

Fan reaction to Gerry being back on the show has been very good. He has the experience and enjoys the job. The atmosphere is a lot more relaxed since the taping sessions don't take all that long.



Uncle Ted and Mordic.

And, for those of you who don't like "Pledge Week" on public television, you're making a big mistake. That's when all the plugs are pulled and anything goes. For example, due to fan reaction Richard Beggs has made guest appearances in the returning Nefie Ned during pledge drives.

What does the future hold for MONSTERMANIA? Both Richard and Gerry agree that if Uncle Ted leaves the show then MONSTERMANIA will fade into the annals of television history. It is doubtful whether Channel 44 will recruit someone else to host the show. "After all," said Richard, "Uncle Ted is irreplaceable."

To The Readers of
"Squawky Nefie Ned"
Best Wishes

Uncle Ted + MORDIC!



DR. MARIAC'S MOVIE REVIEW
THE MAN WITHOUT A BODY
 (Allied Artists, 1957)

Do you suppose George Costanza, the star of this film, went around telling his co-stars "I used to work with Orson Welles, you know?" Well, probably not, but it's fun to think that a maybe have happened.

It's always been my practice to be wary of any movie other than a multi-chaptered serial that has two directors, but in this case at least one of them (W. Lee Wilder, younger brother of Billy [BEN-HUR] Wilder) had a track record in B movies that was well known to me (SNOW CREATURES, KILLERS FROM SPACE, etc.). I had never heard of the other director, one Charles Saunders, and have never seen his name in connection with any other movie. Script-writing chores were credited to William Gross.

Costanza, the former co-star of CITIZEN KANE plays Carl Broussard, a self-made millionaire who experiences his underlings. Tormented by violent headaches Broussard learns from his doctor that he has an inoperable brain tumor. Still believing that his money can buy anything, even his life, Carl works out an

American scientist, Phil Merritt (Robert Houston) working in London on some secret experiments involving brains. Merritt and his assistant Lew (Sheldon Lawrence) and Jean (Julia Arnold) conspire to Broussard that they have been able to bring the brain of a monkey back to life after it had been dead six years and will be transplanting it into the head of another monkey. Broussard begs them to perform a similar operation on him. Merritt is reluctant at first but then reasons "Well, humans are animals too." Where the heck did this guy take his redundancy?

This film abounds in dysfunctional relationships. Jean is in love with Merritt, but he is so busy with his project that he doesn't even know the color of her eyes. Broussard has a French mistress (Nadia Rogers) who is wonderful at his ignoring her (though finding out you're dying can put a crimp in your love life), so she starts an affair with Lew.

Broussard soon while goes on a hunt for a brain worthy of turning into himself. Passing at Madame Tussaud's Wax Museum he becomes fixated on a statue of Nostradamus (the 15th century prophet, mathematician, physician, architect, etc. From the way the camera zooms in on his eyes, you know just what he's planning. With the help of a drunken ex-doctor Broussard returns to France, breaks into the crypt of Nostradamus and seizes his head, returning to England with the head designed to



a plastic head! (Right about here is where you should start saying "It's only a movie" and keep repeating it whenever the plot gets too odd.)

Merril and company succeed in bringing the head to life while Browned's condition gets so bad that he is confined to bed right there in the laboratory. When the head begins to speak "Michel De Notre Dame" over and over again Merrill figures out right away, "It's *Notre-Dame!*" Apparently he majored in European history while in medical school.

The head of the 15th Century French prophet (Michael Golden) speaks perfect English (?) and wants to know if his books are still read. The three scientists delight in telling him about the wonders of the twentieth century until it gets around to asking the big question, how did they bring him back to life? When they explain his response, "It is against nature." We men of all *ages* (that already, didn't we?)

Browned tries to program his own memory into *Notre-Dame* but the head insists, not wanting to be grafted on a new body. You'd think he would want to be outside after awakening to find himself locked up in several tubes and imprisoned on a tabletop but the head continues to assert its own personality. Seeking revenge upon Browned, the head makes physicians returning to his (former) holdings (who thought it to read the *Walt Disney Journal*?) and gives Browned advice that wages cut his financial empire and reduces him to a pauper almost overnight.

Deserting a making shop, Browned's mistress plans to leave him but he catches her parking and strangles her with a string of pearls. He also shoots Lew when the doctor comes to keep a date with her. Being clear throat wounded with a bullet in his head, Merrill and Jean decide they will transplant the head of *Notre-Dame* into Lew's body. Well, it *may* hardly *won't* it?

The operation is accomplished in just a few minutes and when Browned is unable to talk to during the head he is coordinated with the sight of the head on Lew's body wearing a huge square plate that secured his head and shoulders that sort of motion bar look like a *Prehistoric Woman* with seven gator. The creature chases Browned into a dilapidated church and up into the bell tower. The mad ex-mathematics suffers a dizzy spell and pleasure to his death. The creature grabs the bell rope, which of course winds itself around its neck, and unexpectedly falls from the platform. The covered head, with

the rope still around its neck, swings back and forth high above the astonished onlookers in the real credits roll. The word of the story, I suppose, is Knowledge must be earned. It cannot be stolen. Well, that's heavy stuff!

THE MAN WITHOUT A BODY is really the most ludicrous of all the Talking Head pictures. Unlike **THE BRAIN THAT WOULDN'T DIE** or the German film **THE HEAD** (1962) you can't help but shake your head at the outrageous goings on in this film. Robert Hutton's lab is sparsely equipped and yet living several organs are everywhere. When Coulson is trying to brainstorm (or just pretend) *Notre-Dame's* head and Helen and Arnold are eavesdropping outside, what they hear in dialogue from other parts of the film played backwards on the soundtrack! After contemplating the plotline head cuts his assistant's body. Hutton asks a

hollow surgeon if he has done the right thing! The other surgeon ponders for all of one second and then reminds Hutton that the Hippocrates Oath states they must save lives whenever possible. Later when the head transplanted spurs escape from the lab Hutton tells the police, who discuss the whole thing with typical English formality simply saying, "Excuse, I understand you've had a lot of trouble." Hutton responds "Well, it seemed destined perhaps because of the shock." The bad George Zucco had retired by this time, I would have loved to hear him deliver some of these lines!

Continuity is something else in this poor eyes rolling in this film. The closing morning photo head used in long shots looks nothing like the heavily made up head of Michael Golden in the changes. Golden was the most theatrical looking head you're ever likely to see, a ball of forehead, and film ones that look like a cheap Halloween mask. He does have the proper voice for the role, but hearing it come out of such obvious bad makeup will start you scratching.

MAN WITHOUT A BODY is full of the questions we aren't supposed to ask about movies like this. Why does the head speak English? Why does the creature deliberately walk the bell rope around its own neck? When the head is Dr. Merrill going to replace his in one with head? And so on. But perhaps (in the very *Theater Of The Absurd* quality about these plot points that keep me going back to re-read this movie now and then.

Other things lay in ambush down the road for the stars. Robert Hutton would re-star as a cowardly scientist opposite John Carradine and John Agar in **INVISIBLE INVADERS**, and later would star in and co-direct **THE SLIME PEOPLE** (1965). George Coulson would star even lower in the 1959 British film **THE WOMAN EATER**, a nice little thing about a man that eats human flesh (not actually always attractive, gals) and produces a tap that revives the dead. (You might want some of that tap on hand if you watch that film.)

The living head gains more to have noted for note. The last one I recall was the memorable piece of cinematic artifice **THEY SAID HITLER'S BRAIN** (1957/1962). Which noted with Dr. Fisher's disappointed comment speaking when his car blew up in the cheapo *Broken Chimes*.

They truly don't make 'em like that any more. (Deep sigh).



BRIDE OF THE MONSTER: Ed Wood's Tale of Unholy Matrimony and Bela Lugosi's Last Hurrah

by Daniel Bryan Johnson

It seems that whenever bad cinema buffs gather around the VCR to play yet another schlock classic from the video cabinet, one director always gets singled out as their director of choice for bad films. That director is Edward D. Wood Jr.

While I admit that Ed Wood is nowhere in the league of talent like Jack Arnold or Nathan Juran, I have always questioned his title as the All-Time Worst Director. Despite his shortcomings, I feel that Wood at least had one thing going for him that redounds his work. Ed Wood had vision, and he always committed to his films 100%, from the beginning to the end. Wood had style, unique and all his own. Some argue that Wood and his movies were misinterpreted. Others say he was afraid of his time. All that can be said for sure is that Wood always wanted to make movies, and he did to the best of his ability and means.

But making movies has always been easier said than done. Money was always tight on Wood's movies. Many times his productions were a case that down because of a lack of cash flow, until Wood could somehow make the funds needed to start

production again. Critics were constantly out on Wood's films, in proper, consuming, vicious, special effects and even casting. All of these worked against the overall product.

But perhaps the biggest thing that hindered Wood was his sheer lack of experience. Perhaps if he had a bit more training, or had a more experienced hand to guide him through the rough spots and smoothed out his jagged edges, Wood could have been remembered as a more respected light.

After all, when Wood did get it right, some of his films turned out pretty okay. Case in point, our movie for today, **BRIDE OF THE MONSTER**. This may very well be Wood's best movie, and a door stood out in Bela Lugosi's last, truly good

role. In this outing, Lugosi is a mad scientist who has been wronged because of his research. This type of role was defined by Lugosi back in the 30's and the 40's, and it was good to see him do that type of character one last time.

The story unfolds as several unexplained disappearances have taken place out at the same Lake Marsh near the Old Willow Place. There Dr. Eric Vornoff (Lugosi) is experimenting in capstone with atomic energy. He is assisted in his work by his main man-servant, Lollo (played by Tor Johnson, one of the Ed Wood regulars).

Vornoff and Lollo are behind many of the disappearances as the victims have become unwitting participants in Bela's schemes. (All of the experiments on humans so far have been meeting success! Except for the fact that the experiment killed them!) The other people who have disappeared have fallen prey to the monster of Lake Marsh, which is one of Vornoff's earlier experiments. (It makes a great prop because that Wood borrowed from Republic Studios.)

With townspeople dropping out of sight, the police are baffled. There are no leads in solving the crimes, except for one that Captain Robbins (played by Harvey B. Dunn, who was a clown who worked the ladies party circuit) isn't buying. The girlfriend of Lt. Dick Craig (played by Tony McCoy whose father was the executive producer for this movie) is a reporter, Janet Conaghan (Loretta King) and she has been speaking the town with rumors that there is a monster at Lake Marsh.

She is warned to drop the monster stories before she closes a

piano. But she appears both Robbins and her boyfriend to check out a bunch she has about the Old Willow Place. She thinks there is a connection between the old house and the male of *disappearance*. She doesn't even know how close to the ball's eye she is!

As Janet makes her decision to hand out to the swamp, a new player is added to the drama. The newcomer is Dr. Mervine (George Sorewar) and he claims to be a monster expert whose interest has been caught by Janet's stories of the Lake Marsh monster. He says he wants to help the police solve this mystery by helping in their investigation. Craig is assigned to help him anyway he can, but Mervine starts to go off on his own. As we shall soon see, there is more to Sorewar than what he lets on.

Meanwhile, Janet has become everyone else to Lake Marsh. She has a blow out that sends her car crashing into the swamp. She is then rescued by Lobo who takes her back to Vornoff's lab. (In a scene that follows, Vornoff insists Janet and makes her that she must be taken out of the picture for a while while He hypnotizes her, and places her under his control.) This moment is a grand reminder of Lugosi's earlier amazing roles as Count Dracula in the Universal original and Lugosier from WHITE ZOMBIES.

When Sorewar fails to show up to an appointment with Craig, he and another officer go out to the swamp to look for the good doctor. They search around, turn up Janet's car, which confirms Craig's worst fears that she has gone and gotten herself in trouble. At the same time, Sorewar has come across the Old Willow Place, and there he encounters Vornoff. It appears that Sorewar has been after Vornoff all along. He has been tracking Vornoff all over Europe and finally in America. He just does that by going wherever there were reports of monsters, knowing that they were results of Vornoff's work. Vornoff was called from his homeland because of his theories that now that the government has proof that his theories for creating a race of supermen could be a reality, Sorewar has been sent to bring Vornoff home so he can work for them. Vornoff refuses the offer. What he was laughing, he was separated from his wife and child and he is still bitter about what happened. He tells Sorewar that he will continue his work only as they can meet his needs. He will make his race of monsters gain, but they will serve only his will. That is when Sorewar pulls a gun on him and informs Vornoff that this is no request. This is an order. What Sorewar doesn't know is that he has been watched the whole time by Lobo. And now that the monster has been threatened, he sends up on Sorewar (Yeah I know. The Johnson making up on anyone is a real trick). Shows in the photo on the top right, and describe him. Vornoff decides that he cannot risk letting Sorewar live, so he makes the only choice he can. Sorewar becomes *Dracula*!

It is a pity that Craig and his partner didn't find Sorewar's car a tad bit sooner. Once they do find it, they realize that the doctor has gone into the swamp to find at the same doctor Janet has. Craig wants to go ahead through the swamp while his partner drives the car to a rendezvous point at the edge of the watery wilderness. He is determined to discover what Sorewar is up to, but he also wants to find out what happened to Janet. But he had better hurry! Vornoff is determined to accelerate his work, and he chooses the closest test subject at hand, Janet. It is his hope that she will be the female of the breed **THE BRIDE OF THE MONSTER!**

Will Vornoff succeed in his vile and twisted plan? Will Craig be able to save Janet before it is too late? Or will he also fall victim to Vornoff's mad schemes? And what of Lobo? Will he always be a bride's maid and never a bride? Find out! Watch the movie!



BRIDE OF THE MONSTER is deserving of at least one screening by serious horror buffs and for Lugosi fans it is a last chance to see him at his very best. His portrayal of Vornoff is as good as any role he did in his later years. For those who may have doubted it, Lugosi proved once again he was there and forever The Prince of Horror. I guess that Lugosi was lucky in the regard that he at least had the chance to work with a director and writer like Wood who attempted to provide him some serious horror roles. Say what you will, I would rather see Lugosi's talents used in a movie like that than something like a *Bewitched* type film or *BELA LUGOSI MEETS A BROOKLYN COORILLA*. Where he was unfortunate to have been handled by someone who was as unpolished as Wood, he was lucky to have worked with a man who admired and respected him as an actor. And he was blessed to have worked with a man who loved him as a human being.

When viewing **BRIDE OF THE MONSTER** take it with the grain of salt that it deserves. But don't sell any of the vintage that some bad movie buffs have added over the years. The movie is really no worse or no better than some of the other Horror films that came out in the fifties. It does offer some good moments and it will forever stand as a final victory for Bela Lugosi and a small triumph for Edward D. Wood Jr. And on the Scary Mountain scale, I give it a mild

2 SCARES!

JOHNNY DYNAMITE

GANGSTER ZOMBIES AND OTHER SCARY MONSTERS

Sam Scare interviews cartoonist Terry Beatty

Hey there, all you scary readers, this is your ol' pal Sam Scare. I've made the scary trip from my ghoulish grave to the lower river town of Muscatine (one scary place, let me tell you!) to interview SCARY MONSTERS MAGAZINE cover artist Terry Beatty about his new comic book project, JOHNNY DYNAMITE: UNDERWORLD. I found him chained to his drawing board, and surrounded by scary monsters...

Sam Scare: So Terry, most of our readers know you as our regular cover artist, but that's not the only thing you do, is it?

Terry Beatty: Of course not, Sam. I've been drawing comic books for some fifteen years now, mostly working with Max Collins.

SS: *Ooh, I've heard of him—he wrote the DICK TRACY newspaper strip for quite a while, didn't he?*

TB: Sure did. He's an award-winning mystery novelist as well. His "Nathan Heller" private eye novels have twice won the Private Eye Writers of America "Stamas" award.

SS: *So what comics did you create together?*

TB: We did a short-lived super-hero series for DC Comics called WILD DOG, but we also created a long-running (twelve years) private eye series called MS. TREE.

SS: *But your new comic, JOHNNY DYNAMITE: UNDERWORLD is a horror series—how do you make the jump from private eye to horror?*

TB: It's not that big a jump, Sam, since it's a private eye series, too—but with major supernatural/horror



JOHNNY DYNAMITE is told and illustrated by Max Allen Collins and Terry Beatty

elements. In fact we had already done a few stories in MS. TREE that leaned toward the flat-out horror we are doing in UNDERWORLD. We did a story about a serial killer tied to a satanic cult, a haunted house story—we even had Ms. Tree visit Hell and meet the Devil when she had a near-death experience. Both Max and I are huge fans of horror and monster movies, but, with those few exceptions, that influence hadn't really shown itself in our work.

SS: *But it does in JOHNNY DYNAMITE?*

TB: In a big way!

SS: *So, JOHNNY DYNAMITE didn't begin as a horror comic, did it?*

JOHNNY DYNAMITE



ILLUSTRATION BY PAUL FARRAR. COVER DESIGN BY FARRAR.

LETTERING BY JOE VITALE. COLOR BY BOB LUDWIG.

TB: No, it was originally a straight detective series, although the toughest, nastiest of its kind—at least until *MS. TREE* came along. It began in 1953, drawn by Pete Morici and written by Ken Fitch. It lasted only a dozen or so issues, but it made quite an impression on some of its readers. It made such an impression on Max and me, that when Charlton Comics sold off the rights to their characters, we purchased *JOHNNY DYNAMITE* to run as a back-up feature in our *MS. TREE* comic book.

SS: So how did you come to tell new stories about Johnny?

TB: We'd been wanting to do a comic book project that tied into our interest in horror, monsters and all things weird. You might guess from all the monster model kits crowding me out of my studio that I'm a monster nut. We decided that a supernatural detective series set in the 1950's would allow us to tell the sort of B-movie "psychotic" story we had in mind, while still letting us be accessible to our long term *MS. TREE* readers. And since we owned the rights

to Johnny, it seemed silly to create a new character, having the option to use a classic tough-guy private eye who fit perfectly into our diabolical plan—heh heh heh...

SS: Hey! I'll do the scary stuff here, okay?

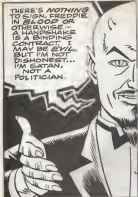
TB: Sorry, Sam—got carried away for a moment.

SS: Okay. Just don't let it happen again. So tell me a little about this guy, *Dynamite*.

TB: Like I said, he's about the toughest P.I. in comic book history—in all mystery fiction, for that matter. He's an ex-boxer, ex-soldier, ex-cop. He's got one eye, a loaded .45 and a seriously bad attitude.

SS: How does the supernatural element enter the story?

TB: It happens when a low level hood sells his soul to the Devil in exchange for power in the criminal underworld—that, and an army of gangster zombies to carry out his evil plans. From that point on it's like Mike Hammer meets "Night of the Living Dead."



SS: *Ooh! Sounds grisly!*

TB: It's a little grisly.

SS: *You painted a special image for a SCARY MONSTERS JOHNNY DYNAMITE SCARE-CARD, but you didn't paint the covers for the comic books, how come?*

TB: Because we had the great good fortune to get Mister "Good Taste Goes Bad" himself--Mitch O'Connell to paint the covers for us. You can get a preview of his JOHNNY DYNAMITE cover paintings by checking out the May '94 issue of HEAVY METAL. That incredible painting of the devil and the gangster combines shows there is the cover of our scared issue.

SS: *Ooh cool! Is that Rondo Hatton among the comforts?*

TB: Could be--you never know what surprises Mitch will come up with.

SS: *Who's publishing this foray into fear?*

TB: Dark Horse Comics, the same folks who bring you various ALIENS, PREDATOR, REDBOP and UNIVERSAL MONSTERS titles.

SS: *So our readers can buy this at their local comic shop?*

TB: Sure--but they might want to order it in advance to be sure of getting a copy when the first issue (of a four-issue mini-series) comes out this summer. This isn't the latest Marvel Comics X-MEN title, so it won't have that kind of enormous press run, or be stocked in depth like those books are.

SS: *That's the scariest notion of all--anyone missing out on this fabulous frightfest because there aren't enough copies at the comic shop to go around.*

TB: But there's so much product in the comics business right now, that if you don't pre-order a book, you may never see it.

SS: *Stop--you're scaring me too much. I hear you're doing a little comic book writing as well?*

TB: Yeah--my wife, Wendy Lee, and I are writing a series of stories for the ELPQUEST, NEW BLOOD comic book. Gary Kato is drawing them, and they'll eventually be collected as a hardcover book.

SS: *Wendy is a novelist?*

TB: Under the name W. W. Lee, she's written half a dozen westerns--and will have her first mystery novel, THE GOOD DAUGHTER, published by St. Martin's this October. She's published a good number of short stories, too.

SS: *And you co-wrote some of those, I'm told?*

TB: True. Especially those that have a horror element. We had stories in the paperback anthologies DRACULA: PRINCE OF DARKNESS, FRANKENSTEIN: THE MONSTER WAKES and SANTA CLUES. We also have stories in the upcoming WEREWOLF, CELEBRITY VAMPIRES and JOURNEYS INTO THE TWILIGHT ZONE III anthologies.

SS: *You sound like one busy guy!*

TB: My work schedule is pretty scary, Sam. Max's schedule is scary, too. He has stories in the FRANKENSTEIN, WEREWOLF and CELEBRITY VAMPIRE books--as well as in SHOCK ROCK II and FEAR ITSELF.

SS: *What's next for Johnny Dynamite after he takes care of this menace from beyond the grave?*

TB: E-JOHNNY DYNAMITE: UNDERWORLD sells

well enough to merit a sequel, we plan to pit Johnny against a menace from beyond the stars.

SS: Sounds great! What are you working on now?

TB: Well, Sam, I have even more scary covers to paint for SCARY MONSTERS--and we're even discussing the possibility of me sculpting a SAM SCARE garage kit.

SS: Say it ain't so! A model kit of *h'l of me*?

TB: It just might happen--but we have a lot of details to work out--and I'll have to catch up on my comic book work to have the time to sculpt the prototype--I'm doing a lot of inking for DC Comics these days.

SS: Then get to work, will ya? What are you doin' wastin' time yokkin' with me? Yeah!

With that, I left Terry, still chained to his drawing board, to finish rendering the scary adventures of JOHNNY DYNAMITE.



THIS ISSUE MAY CONTAIN A JOHNNY DYNAMITE SCARE-CARD!

If your issue doesn't contain the card (pictured on your left) or you want another one for your collection, send four 29c stamps or \$1.00 to cover postage and handling to:
DENNIS DRUKTENIS PUBLISHING
& MAIL ORDER, INC.
348 Jocelyn Pl.
Highwood, IL 60040

GOKE: BODY SNATCHER FROM HELL

by Keith Mies

It takes a special kind of movie to scare the wits out of a person before he or she even see it. It's even more for a movie to terrify someone years before he's even heard of it. Such was the case with me and the 1966 Japanese film **GOKE**, a.k.a. **BODY SNATCHER FROM HELL**.

When I was a kid, we had a book called **HORROR MOVIES** (Alan G. Frank, Octopus Books, 1974). I don't know why we had this book, since nobody in the family was much into horror movies at the time. All the same, we had this book, and I'm pleased to say it warped me for life. **HORROR MOVIES** occupies a place of honor on my bookshelf to this day.

Frank's profusely-illustrated volume contained many images which send my five-year old heart pounding in horror and revulsion, from the melting face of Vincent Price in **TALES OF TERROR** to the skinless hand in **THE CREEPING FLESH**. However, the picture which disturbed me the most lay on the very last page of the book. There, in the index, was a horribly disfigured face: one eye socket empty, no nose whatsoever, half of the skin apparently buried black, and a huge leering smile full of jagged rotten teeth. However, the most unsettling thing about this photo was that there was no explanation for it, no caption to identify the actor, the situation, or even the movie from which it was taken. This mystery picture haunted me for years.



Now, thanks to *Snatcher Cinema*, I finally know the movie that terrified me for so many years. There, on the cover of their latest catalog, was that hideous face again (only slightly retouched), staring at me from the ad mail for **BODY SNATCHER FROM HELL**. At last! At last! I

know the name of this treasury movie, so it was now my duty to check it out and face my fear.

So how does the reality compare to the years of fearful anticipation? Pretty darn well, actually.

BODY SNATCHER FROM HELL starts off, curiously enough, almost like a rip-off of the **AIRPORT** movies (although it predates **AIRPORT** by two years), with the crew of an in-flight airplane investigating reports of a bomb on board. However, although no bomb is found, the plane is beset by an armed hijacker and by a mysterious flying object that knocks it out of the sky. After this triple-pronged journey into disaster movie territory, **BODY SNATCHER FROM HELL** finally entersch itself as a *Scary Monster Movie*.

The usual dreary group of survivors—including the crew, the terrorist, the would-be bomber, a scientist, an important politician, and a few others—soon discover the cause of the crash: a strange flying saucer, occupied by a blue amoeba-like being which immediately invades the hijacker's body in a very unpleasant manner. From that point on, the dwindling band of survivors battle against the elements, the vampire alien-possessed terrorist, and each other.

The monster is at his best as I remember (though never as grotesque as in that promotional photo) and the make-up highly convincing, but the movie concentrates less on the gruesome creature, and more on the reactions of the remaining survivors. In the classic **STAGECOACH** tradition,

BODY SNATCHER FROM HELL concentrates not on the outside threat, but on the assorted threatened characters, as they panic, fight amongst themselves, or stand up to the monster. Even though they're not all as fully developed as they could be (the heroine remains pretty much a blank slate), the emphasis on the characters makes the movie much more interesting than if it had been a simple "us versus E" fight.

The director, Hayao Sato (uncredited in this English-dubbed print), creates an impressive atmosphere of fear and tension, though he does get a bit too heavy-handed at times. The use of war-stereo still photos during the anti-war speeches is more garish than effective, and the closing scene goes on for far longer than it needs to make its point. However, there are minor quibbles in the (dare I say it?) *gory* of this amazing horror near-masterpiece.

RATING: 4 SCARES

ALL NEW! NEVER BEFORE HAS SUCH A
BONE-CHILLING FILM BEEN MADE....

A fiendish vampire
from a strange
world in outer
space drains his
victims' blood
and
turns them into
weird corpses!



BODY SNATCHER FROM HELL



PG PARENTAL GUIDANCE SUGGESTED
Some Material May Be Inappropriate for Pre-Teenagers

IN BLOOD COLOR AND CINEMASCOPE

A TTC-2 PACEMAKER RELEASE

PLUS 2ND CHILLER!

HAMMER HAS RISEN FROM THE GRAVE

by Andi Brooks

Greetings, Night Fans! Welcome to another eerie edition of NIGHTMARE NEWS. Once again, I have risen from the doom-laden depths of my secret subterranean lair to continue my terrifying tour of Britain's scariest sites. Tonight I have journeyed to the Roman Charles, a quaint inn perched on the edge of the Scottish coast. The fog-shrouded scene may be familiar to all of you SCARY MONSTER fans. It was in this spot that Myah, the DEVIL GIRL FROM MARS, came in search of venge Eardrum.

On this very night, forty years ago, the sultry siren from the moon enlisted all of her assembly charms in the hope of enticing potential husbands back to Mars. Unfortunately, for Myah, none of the men that she encountered were man enough for the challenge and her mission ended in failure.

Sadly, Myah is no longer with us, but the rest of the lovely girl from Mars are still searching the stars for a little extra-terrestrial romance. So, I've set up my telescope and, just in case any of the Martian muses are tuned in to CHANNEL X, I'd like to announce that I've packed my flashlight and I'm ready and willing to sign up for the return trip to Mars. While we await the arrival of the lovelorn Dead Girls, allow me to bring you up to date with the latest scolding news from the horror-buzzed shores of Britain.

It was a sad day when the once mighty HAMMER FILMS closed their studio doors for the final time. For over twenty years they had terrified cinema goers around the world with their blood-drenched tales of terror. Single-handedly, they had revitalized the horror film industry with their Technicolor interpretations of Universal's classic horrors of the 30's and 40's. DRACULA, FRANKENSTEIN, THE MUMMY, DR. JEKYLL AND MR. HYDE, THE PHANTOM OF THE OPERA AND THE WOLF MAN all received the Hammer touch.

During the late 50's and early 60's, Hammer righted accounts with their innovative productions. As the 60's came to a close, movies such as George Romero's NIGHT OF THE LIVING DEAD began to change the face of the horror film as much the same way as Hammer had once done. By the mid 70's Hammer represented all that was old-fashioned and outdated. Where once they had caused shock and outrage, they were now seen as the acceptable, non-threatening face of horror—almost wholesome family entertainment. Unable to keep pace with the times and adapt to the new trends that they themselves had paved the way for, Hammer faded away.

Ever since then, the press has constantly fanned speculation and rumors of the studio's return, all of which came to nothing. It was no surprise, therefore, that when, in the early 90's, the rumors began to circulate once again that they were not with extreme skepticism. It was therefore all the more spectacular



Two cards from the Topps (BROOK THEATRE) set issued in England in 1976. This was an all Hammer photo card set with funny sayings on the front and "Shocking Facts" jokes on the back as well as various film information about the full color photo featured on the front.

when it was officially announced in June 1993 that HAMMER HAS RISEN FROM THE GRAVE.

The motivating force behind the rebirth is veteran Hammer producer, Roy Scragg (THE SATANIC RITES OF DRACULA, FRANKENSTEIN AND THE MONSTER FROM HELL, TO DEVIL A DAUGHTER). When the company went into official reconversion in 1985 Roy was there to map up the rights to both the name and all of Hammer's films. For the next eight years he rattled the tracks in search of a means of breathing life back into the company. When he teamed up with American producer, Lauren Slater-Donner (LADYHAWKE) and her husband, director Richard Donner (THE OMEN, SUPERMAN), a monster film, multi-million dollar project was born. With financial backing from Warner Bros., the newlook Hammer is poised to embark on an ambitious series of both remakes of its own films and all-new productions.

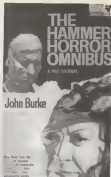
First to go before the cameras will be a hi-tech version of 1959's QUATERMASS EXPERIMENT (THE CREEPING UNKNOWN), scripted by Dan O'Bannon (ALIEN, DEAD AND BURIED). With a projected budget of fifty million dollars, it is a far cry from the meager budgets of Hammer's bigger vintage productions. If all goes well, there are plans to remake the other two installments of the Quatermass trilogy, QUATERMASS II (ENEMY FROM SPACE) and QUATERMASS AND THE PIT (FIVE MILLION MILES TO EARTH), which will be relocated from the London Underground to the New York subway.

Also situated for reworking are Scragg's favorite Hammer film, THE DEVIL RIDES OUT (1968) and the psycho thrillers, STOLEN FACE (1952) and TASTE OF FEAR (1961). Among the proposed new productions are HIDE/OUT WHISPERS, to be directed by Richard Donner, and PSYCHIC DETECTIVE, both of which are in the early stages of development.

The deal with Warner Bros. also includes a new series of THE HAUNTED HOUSE OF HAMMER. The forty-four one hour, made for TV, tales of ghently terror (half to be filmed in Britain, half in America) will hopefully be directed by such genre luminaries as Brian De Palma, Richard Donner, John Carpenter and Joe Dante. Hammer's resurrection is also being aided by a series of lower budget co-productions with companies other than Warner Bros. As well as a remake of those 1953 go-k movie, FOUR-SIDED TRIANGLE (with the Australian government), they will be filming a new version of the classic 1961 British Lion movie, THE DAY THE EARTH CAUGHT FIRE (with Twentieth Century Fox). Original projects include THE HOUSE ON THE STRAND (with Grandy International), based on the novel by Daphne Du Maurier (THE BIRDS, DON'T LOOK NOW) and the eagerly anticipated VLAD THE IMPALER (with Rank).

Here in Britain, Channel 4 will be screening a thirteen-part series of half hour programs entitled, THE WORLD OF HAMMER. This terrifying journey through the history of Hammer will be narrated by Oliver Reed (THE CURSE OF THE WEREWOLF, THE DAMNED, THE BLOOD).

Although Hammer are proud of their illustrious history, they won't be trying to live in the past. They have learned from their mistakes and will be moving with the times. The new films will



A paperback book cover from Pan Books Ltd. © John Burke, 1968.

be as radically different and innovative as the originals were in their day. This doesn't mean that Hammer wants to cover all lands with their past glories. Although Roy Scragg has vowed that there will not be any more Dracula or Frankenstein movies bearing the Hammer name, he is keen to keep a bridge between the old and new and has promised cameo roles for both Christopher Lee and Peter Cushing, if they want them.

Will Hammer be able to thrill and terrify a whole new generation of night fans? Only time will tell. Unfortunately, time is the one thing that we have run out of. My call to the long-starved girls of Mars has gone unanswered. Perhaps it is just as well, I don't think that red is really my color and I couldn't desert you, my loyal viewers. I think that I'll just rush back to my bar and console myself with a screaming of the original DEVIL GIRL FROM MARS. Would you care to join me? Yes would? Excellent! Stay tuned for a scary second horrific helping of CHANNEL 4. Your favorite FRIEND WITHOUT A FACE will be back on your television screens before you can say...

FAREWELL AND PLEASANT NIGHTMARES

[illegible]

**"DEVIL
GIRL
FROM
MARS"**

Figure 1 consists of three bar charts showing the number of cases for COVID-19, Dengue, and Malaria in the state of Rio de Janeiro, Brazil, from 2019 to 2022. The charts are grouped by month (January to December) and color-coded by year: 2019 (blue), 2020 (orange), 2021 (green), and 2022 (red). COVID-19 cases show a significant peak in April 2020 and a smaller peak in April 2022. Dengue cases show a peak in February 2020 and a smaller peak in February 2022. Malaria cases show a peak in February 2020 and a smaller peak in February 2022.

Greetings, once again, Eagle Fans. I am so glad that you found yourselves attracted to even the temptation to take a second perverse plunge into THE STRANGE WORLD OF CHAMEL F. Unfortunately, it may well be your last. You are about to encounter a woman who has journeyed throughout the course of her life. Only the finest examples of mankind will satisfy her cravings. All unobtainable specimens will be routinely disposed of. So, unless you measure up, you had better close your distance. In the introductory chapter of the text there can be only one victim. Are you man enough to take on the supreme woman of our age? If not, *don't you leave him this...*

DEATH GUILTS FROM MARS

In the over-stimulated Highlands of Scotland the birds have been terrified by strange noises at the day. There have been sightings of a mysterious white animal and reports of a large glowing object falling from the sky. While none of these happenings reached London, the Home Office dispatched the over-rated anthropologist, Professor Arnold Hammer (Joseph Tomlin) to investigate. Accompanied by Daily Messenger reporter, Michael Carr (Maggie MacDonnell), the Professor dived, against the Scottish moors. His skill in plotting a course through the mists was of no help as his attempts to navigate through the dimension. With night setting in and no hope of finding their way, they followed the road signs leading to an isolated inn, the Broomie Cairn. They were not alone on reaching this inn. Disputed murderer Robert James (Peter Reynolds) was also looking for his way there to meet his girlfriend, Clara (Julianne Christie). She had taken a job as a laundress on an inn he was once his, but he was the last person that she expected to walk through the door. Robert explained that he was now known as Albert Simpson, the laundress's wife, Mrs. Jameson (Gillian Sheppard) walked on to them. Clara suddenly explained that he was a killer who had lost both his legs and his wallet. He was willing to return as a father for the dead and sinister Simpson, but unwilling to turn him out, Mrs. Jameson put him to work as the butler.

Before this scene could grow, Allen's mother thought, the Professor and Custer came knocking at the door. As they bowed on a burst of the first Mr. Johnson (John Landon) swooshed from the New Francisco Chapel Court, a crowd from London and its early guests, and pressed them to their work done. As they in round the table Allen emerged from the kitchen and was instantly recognized by Custer. Before he could discuss how the building began, he was already silent and the night sky was illuminated by a blinding flash of light. The whole group rushed outside to witness the unbelievable sight of a white-flooding ocean landing on the moon. Held back by the incredible heat, they could only gaze and stare.

Carter treated his time as attempting to relay the news in a *Life* magazine to his newspaper, but found that the telephone line was dead. Albert used the diversion to quickly fly away, but when his absence was noticed, Carter provided his true identity. As there was nothing that they could do at the gas, Carter and the Professor decided to drive to the nearest telephone, seven miles away, only to discover that there was no one out of town.

While they attempted to repair it, Ellen found Alfred looking outside, but decided to let him escape. He was unable to leave Costa, however, and remained in the room. While everyone else was distracted, the thief ran to a chimney behind him. From the window of his hiding place, Alfred watched as a door did open as the flying saucer and a tall, slender figure emerged. Unable to resist his curiosity, David Charles Belmont, the woman's handyman, went out to the room to get a better view. Unfortunately for him, he stumbled into the path of the alien. As he lay in terror he discovered that his escape was blocked by an invisible forcefield. With no exit visible, the alien turned his very own mind to

The Professor and Chastet gave up on their car and returned to the car in Red Doors in a deep trance. While they tried to revive her, the alien made her nervous. She announced that she was Nydia, the First Martian to land on Earth. She was heading for London when the dense atmosphere of Earth managed to kill her and forced her to land the nearest.

Physa released Marie from the canoe and explained the reason for her presence. The disappearance of the woman of Mays took several hundred years and resulted in a bitter war of the sexes. The woman-wren returned and asked Mays, but the maiden went into distress and the birdman dropped. The woman was to find new islands on Earth and to test the man with immortality, most of which has been used.



uncontested. If her mission was successful a whole fleet would be back to glorify the survivors. She wanted to take the strongest man on Earth back to Mars, willingly or not. Any attempts at resistance would be conducted by the ship's judiciary via circulator.

It was only then that David was noticed. Nyth quickly ascertained that she had already dealt with him. He was a substantial specimen and of no use to her. Carter's mission was weak, but his companions held true faith. Unperturbed, Nyth leveled her ray gun at them and casually informed them that they were powerless to resist the forces in the above photo. The battlefield would stop them from escaping and prevent help arriving from outside. With her constant warning ringing in their ears, Nyth coolly left and watched into the air.

While the Professor tried to investigate the battlefield, Ellen and Carter got to know each other a little better. Kindred spirits, neither was fooled by the other's tough image. Carter, amazed by his own experiences, was learning an alphabet, while Ellen was coming from her latest affair with a married man. Both had reached the end of the line, but found comfort in each other.

When the Professor staggered back from a painful collision with the battlefield he was convinced that they must kill Nyth if only to be certain. Unfortunately, the only weapon at their disposal was the Immortus's old revolver which held a loose flint for twenty years. With no alternatives and only five

shots, they awaited Nyth's return.

They did not have long to wait. Confronting them, Nyth mistook their questions as resistance to their fate. Carter corrected her by firing all five shots at poor Matt's legs, but to no effect. She mistook the gas away and mocked them for believing that they could destroy her with an old-fashioned toy. Frustrated to read, they were taken to the ship for a demonstration of her power.

While they were locked across the ocean, Tommy (Anthony Robinson), the Immortus's nephew, decided one of his brothers wanted to follow them. Albert spotted him as he passed her window and passed him. Together they looked for the bus and watched as Nyth held aloft a control device. The ship's store did open to reveal a gigantic robot. At a signal from it's master, it advanced upon the crowing spectators. The demonstration began as a deadly ray shot from it's head and supported a beam. Nyth then directed it to destroy a truck and the bus in which Albert and Tommy were hiding. With only seconds to spare, they jumped in safety and watched as the robot turned upon their friends, who fled back to the ship.

Before they could follow, they were spotted by Nyth. She was frustrated by Tommy. Unlike the robot she had encountered, he showed no fear. Albert wanted her to leave the child alone, but was told in every detail he was safety. Promising to deal with him later, Nyth hypnotized Albert and took Tommy back

to the ship. In a trance, Albert returned to the sea and climbed back up to his hiding place.

Downstairs, the others were engaged in a round of war which was not short by the reappearance of Nydia. She threatened their "party often" and informed the Professor that it would take a dominant year for him to learn a fraction of what the Masters had suffered. Seeing an opportunity to gain access to the ship, he challenged her to prove her claims. Unaware of his ruse, Nydia rose to the challenge. Ignoring the protest of his companions, the Professor accompanied her to the ship.

Once inside, Nydia proudly revealed the ship's energy source, a form of nuclear power on a mass negative condenser. Fueled by a self-propagating protonic stream, it was a thousand times more powerful than an atomic bomb and capable of obliterating Earth. The Professor was awestruck of her grandiose claims and refused to believe her exaggerations. Nydia took him back to the sea.

As they returned, Carter saw another opportunity to dispose of the invader by electrifying the door. But like before, electricity had no effect on her and only succeeded in driving her away. Nydia revealed that she had Tommy and would not hesitate to kill him if they made another attempt upon her life. Before they could react, she began to fade as she teleported herself into the fourth dimension.

With Tommy's life at risk, Carter raced to the ship to rescue him, but Nydia was waiting for him. He pleaded for the child's release, but Nydia was not easily swayed. He was finally cowed to her needs because a child's soul is "free from your stupid emotions." Carter gave in and promised to follow her willingly if she released Tommy.

Back at the sea, Mrs. Johnson was fleeing herself the Tommy's abduction. While her husband tried to comfort her, Tommy returned and told them of his adventures with Albert. Once her opinion and found him still in a trance. When she tried to wake him, he spoke in a strange, far-away voice.

"Foolish woman, running like a frightened rabbit in the night. We are the slaves of a great and powerful civilization. Let us prepare for our rulers." Enraptured, Dora was back downstairs in bed that Carter had been allowed to return to say his farewells.

Before he could tell them of his past with Nydia, Dora told him of Albert's strange behavior. Surprised that he was still in the sea, Carter went to investigate. As soon as he entered the room, Albert attacked him. It was only after they had both fallen down the stairs that Carter was able to rescue Albert and to take him to a chair.

When Nydia returned for Carter, Eliot pleaded for mercy and told her that she loved him, but she still wanted him to be removed and took her away. As they approached the ship, Nydia boasted that nothing could stand her power and announced the victory. Knowing what they have been his only chance, Carter grabbed the nearest device, but Nydia hypnotized him before he could use it. She returned him back to the sea and informed him that his deception had earned a death sentence for them all. Playing for time, the Professor told her that she would need a guide. To the amazement of the others, he announced that it was only right that they should triumph over Earth. He wanted to share in that triumph and would guide her if she would agree to his demands. Nydia agreed that a guide would be of use, but she would be the one to choose. When her ship was ready she would return to pick one of them. The next would die.

Left alone once again, the Professor explained that he had just given mad. He wanted to get ahead the ship and destroy it. The murder of one life, in return for millions, was a small price to pay.

When Albert regained consciousness, the Professor was stressing that whatever Nydia chose as a guide had to destroy both her and her ship or else they and countless others who would be killed. He stated that he was the biggest chance, but both Carter and Mr. Johnson volunteered. To settle the argument, Carter suggested that they draw lots from a pack of cards. The highest



value card drawn would determine who won. They each picked a card. The Professor drew the ten of spades, Mr. Johnson (much to his wife's relief) drew the three of clubs and Carter drew the king of spades.

For their own safety and to ensure that Nydia had only him to choose, Carter ordered everyone down to the cellar. Dora, however, being both kind and fond of Albert, with a promise to find a safe hiding place, he sent her to join the others. When she was gone he calmly invited Nydia. She was surprised to find him alone. He told her that the others had their orders, but he was willing to go with her. Nydia was satisfied with the choice and together they departed for the ship.

When Carter came back up from the cellar, Dora followed close behind. She begged him not to go in search of Albert, to give him a chance to escape. Her pleas were not heard when she saw Albert with Nydia. She said Carter could only watch helplessly as he took one last look back before entering the ship. The gateway materialized and the door slid behind him. The ship's engine roared around into life as it took to the sky. As it accelerated away at a phenomenal speed a massive explosion ripped a spot. Thanks to Albert's addition to them, Earth had been freed from the threat of enslavement at the hands of the.

DEVEL GIRL FROM MARS

Oh, it's just too horrible. I can't bear it. How could Albert have been such a fool? Given the choice between Dora and Nydia, who would you have chosen? I would gladly have donated one the fourth dimension with Nydia. She could have had anything she desired, the Universe, whatever she desired...in return for just one night of pleasure among the stars. Poor Nydia.

Oh that poor man, I want his poor nightgown. But for me, your favorite FRIEND WITHOUT A FACE will be dead just as soon as I've relinquished the television on the empty satellite. So, love me, then, if you dare, but remember...in THE STRANGE WORLD OF CHANNEL 4 it was one who knew you better.

PAREWELL AND PLACIDLY NIGHTMARE!

BRINGING MONSTERS TO LIFE: *The Making Of Latex Rubber Masks!*

By Dr Lady

There's always a special thrill in choosing a new monster mask for Halloween, whether it's from a mail-order catalog or a personal visit to the local costume shop. Either setting will usually afford row upon row of monstrous faces encompassing everything from worm-eaten corpses to sleek, futuristic robots, all presented for the enjoyment and examination of the eager monster fan. The next time you gaze upon such a melange of masks, stop and take a moment to consider the imagination, planning and labor it took to fabricate them.

Every mask-maker has his or her own favored techniques, but all latex masks are created via the same basic processes.

Each mask starts out as a solid, full-sized clay sculpture of the desired character. This sculpture may be fashioned entirely from clay, although more often a sculptor will start out with an armature--such as a professional sculpting armature, a plaster head cast, or even just a length of lead pipe mounted on a flat base--and build up layers of clay onto that. Either of two basic types of clay is generally used, and each has its own advantages and disadvantages. Water-based clay is perhaps a bit easier to work with, as it can be softened to any desired consistency by simply spraying it with water. Unfortunately, it has a tendency to dry out and crack apart rather quickly, so it's a good idea to try to complete a water-based clay sculpture as soon as possible once it's begun, or at least to keep it well-moistened and covered with a plastic bag until it's ready to be molded. Some sculptors choose oil-based clay (such as the type called Roma Plastilina), which is available in several different consistencies, since it will remain nice and pliable indefinitely and is much less messy to work with. The chief drawback of this type of clay is that it can sometimes leave an oily residue on the inside of the plaster mold later on, making it difficult for the latex to build up a good thickness.

Another factor the sculptor must take into account is the placement of the character's eyes; or rather, where the eye openings will be cut when the mask is cast in latex. Obviously, there have to be eye holes in accordance with human anatomy, or else the wearer won't be able to see! If the mask is to have a bizarre, non-human set of features,



Dr Lady does a custom airbrush paint job on a reptilian alien.

then some type of vision slits will be cut out. The mask sculptor will take this into consideration and arrange for some sort of wrinkles, grooves, or other detailing to be placed where they'll line up with a person's eyes, allowing vision slits to be cut out while keeping them as subtle as possible.

As for the design itself, well, just about anything goes if the sculptor is creating his or her own original character. If, however, the mask is to be a re-creation of a movie or TV character, then a great deal of still photos of the original--showing what it looked like from every conceivable angle--must be used for reference, to ensure that the finished sculpture will have facial contours, proportions, expression and detailing that are as accurate as

possible.

Once the sculpture is ready, the next step is to make the mold, a plaster "negative" of the sculpture into which liquid latex will be poured to form the mask. There are a number of different types of plaster which may be used for mold-making, including hydrocol and pottery plaster, and which one to employ is usually a matter of the artist's personal preference. A mold of a full-head sculpture is normally made by first erecting a clay wall, or "dam", all the way along the sculpture's widest left-to-right circumference, so that it divides the front and back halves of the head. Plaster is then built up onto one of the halves of the sculpture, right up to and against the dam. When the plaster has hardened, the dam is removed and a very thin layer of Vaseline or another non-stick material is applied to the exposed edge of the mold half to keep the two halves from sticking together. The other half of the head is then covered with plaster, and when that's hardened, the two halves of the mold are separated and the sculpture (which is no longer needed) is removed.

The mold is then thoroughly cleaned of any remaining traces of clay. Also at this time, any minor flaws in the mold (such as hairline cracks or small holes caused by air bubbles in the plaster) may be carefully patched with a tiny amount of fresh plaster. The halves are then strapped tightly back together, and the seam between them sealed on the outside (a thin strip of clay or a line of hot-glue work well for this). The mold is then secured in an upside-down position and filled to the brim with liquid latex, and then left to build up a "skin" on the inside of the mold which will become the mask. The longer a mold sits filled with latex, the thicker the mask will be, as the porous plaster draws moisture from the latex against it. There are other casting methods too (such as casting the latex in separate layers until the desired thickness has been built up), but simply filling the mold up and leaving it for a while is the most common. After the appropriate amount of time has been allowed for the latex to build up, the excess rubber is then poured back out of the mold for later use. The mold is then left to drain upright for a short time, and then placed in a well-ventilated position until the latex "skin" inside has dried and can be pulled out. It is then carefully



Even a zombie likes to have his beard and moustache nicely trimmed and styled. Mask Artist Laura Lady performs these finishing touches.

removed from the mold, and the flashing along the seamline is taken off (usually using a Dremel rotary tool or a similar instrument). Next, the eye, nose, ear, and/or mouth openings are trimmed out, readying the mask for the final stage of its creation: the finishing work.

A mask's paint scheme is one of its most crucial aspects, being almost as important as the sculpture itself in determining the finished product's effectiveness. Special rubberized paints must be used, since standard types of paint tend to crack and peel away from the stretchable, flexible latex. Various specific formulas will work, once again, this is a case where different artists prefer to work with different mediums. The paint is usually applied with an airbrush to allow a smooth, natural-looking blending of colors, though certain details such as eye pupils, teeth, etc., may need to be brush painted. After painting, a special gloss finish is often applied to certain areas of the mask—eyes, lips, and teeth, for example—to give the effect of moisture.

The final step (for most masks) is the hairwork. Among the types of hair commonly used on masks are corpse or wool hair fibres, synthetic (acrylic) hair, and sometimes even real human hair. The hair is usually glued on a small clamp at a time in even rows, with special attention given to the hairline (the point at which the hair stops and the painted mask becomes visible), where realism and realism are most important. Other techniques and materials are also sometimes used, depending upon the effect needed to capture the "look" of a certain character. Fabric-backed acrylic fur hair may be glued on, and some situations may

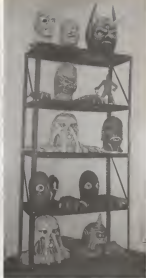


in preparation for molding, a clay dam is built onto Henry Alvarez's PREDATOR sculpture. The mask edition was released by Distortions Unlimited.

call for hair to be inserted (punched into the mask one-at-a-time with a needle). For some characters, a wig may be glued onto the mask. Many masks require painstakingly applied eyebrows or other facial hair, as well. After all the hair is in place, it is then trimmed, styled, and/or sprayed into the proper arrangement.

Then, at long last--Voilà!--a Scary Monster is born!

Please note that the procedures outlined in this article are given only as a general overview of the mask-making art, and that this information can't really be presented herein as a "how-to" guide. Indeed, it would take a whole book to cover at length all of the many materials, methods, processes and problems that one might encounter during the making of rubber masks. Unfortunately, no such book is available (at least, not that I'm aware of). I can, however, recommend a few reference sources for those who wish to know more. CINEMAGIC magazine featured excellent articles on mask-making in issues #6 and #12, and MONSTERLAND #15 contained an article on the making of latex face-masks. Yes, I know both of those magazines are long out of publication, but back issues can often be found at sci-fi and toy conventions, or through mail-order services. In addition, several instructional videotapes on the subject have been offered and are regularly advertised in FANORIA and other making-



Some finished Scary Monster masks from DV Lady's collection.

oriented publications. Finally, THE PROP BUILDER'S MASK-MAKING HANDBOOK by Thornton Jones doesn't give much information on rubber masks and covers only face-masks rather than the full-head variety, but is recommended to readers interested in trying a different mask-making medium such as papier-mâché, cloth or leather.



MONSTER SUIT MEMORIES

by John Garcia

Unlike the enduring images in photographs and films, the tangible sources of our favorite MONSTER MEMORIES, the actual rubber suits, are much less likely to withstand damage due to time and the elements. The few remaining monster suits from classic horror films and the fascinating stories of events involving the suits and their creators

The Creature poster mock up photo courtesy of Bob Burns. The She Creature design is the original one sheet mock up differed significantly from the monster in the final film version. Among the immediate noticeable differences are the Creature's tentacle-like arms, and the lack of tail and breasts. This mock ad also features some imaginary cast members, most noticeably Peter Lorre and Mike "Touch" Connors for THE SHE CREATURE and Richard Boone for IT CONQUERED THE WORLD.

garage an almost cult-like interest. If not, then they

should, because these amazing creature suits will not be around forever, and the information on them comes from an exhaustible source. Fortunately, Bob Burns, the famed collector and historian who also served in many capacities on the sets of the classic horror films, has



generously offered to share his photos, memories, and anecdotes of those rubber suits that created so many fans.

In 1956, Bob Burns and his friend Paul Wandell, creator of the creatures from movies such as *IT CONQUERED THE WORLD* and *IT! THE TERROR FROM BEYOND SPACE*, often spent time playing pranks on unsuspecting travelers near Paul's home in Topanga Canyon.

"When it's totally dark, you can see a car's headlights coming for miles in Topanga," says Burns.

One night, Paul donned his latest creature suit, the She Creature, and both men huddled in the plush foliage on the side of the road, awaiting an approaching car. As the car got closer, Paul ran across the road, arms waving above his head, wearing the She Creature suit and disappeared into the bushes. The poor guy in the car didn't know what to think.

"This guy almost ran the (car) right on it's nose!" laughs Burns. "He stopped, looked around like crazy, but he didn't get out. Then, slowly but surely started to drive, looking in the area where Paul had gone. God only knows what he must have told somebody when he got home!"

"So the She Creature gave some good scares, plus she was used in a lot of other things. She was also the Voodoo Woman, and of course, *THE GHOST OF DRAGSTRIP HOLLOW*. So they (AIP) got their money's worth out of the She Creature anyway," says Burns.

Bob Burns also has some fascinating insight as to the fate

Richard Casarino applies the finishing touches to the Hideous Sun Demon suit. The reflection in the mirror is reminiscent of movie-goers' first look at the creature in the film. (Photo courtesy of Robert Skotak)

of another famous monster, the Hideous Sun Demon. Initially built as only a head, arms, and torso suit, the original color scheme of the Sun Demon was olive green with silver highlights. It was created by Richard Casarino (who also played the policeman on the gas tank), who served several duties on the film, including Art Director (as Gianbattista Casarino), Assistant to the Producer, and make-up man (as Ben Sarno). The Sun Demon head was fashioned from a plaster mold of Robert Clarke's head, while the arms and torso were built over a wet suit.

I asked Robert Clarke what became of the infamous character after his only film appearance.

"Casarino used to come by and borrow the suit every Halloween. After a few times, he didn't bring it back," Clarke remembers laughingly.

As fate would have it, Bob Burns found what remained of the Sun Demon while working at Don Post Studios in 1962. One day he noticed the Sun Demon head in a pile of forgotten masks and quickly retrieved it. By this time, all that remained of the outfit was the head, the rest of the suit, Burns figures, was probably lost or dismantled. Burns had another head cast from the Sun Demon mask

thereby preserving it for future appreciation. (An interesting side note: Bob Burns is actually the model wearing the Wolfman and Mummy masks in the Prestige monster calendar and several Don Post ads for the Captain Company.)

Not much is known of Richard Casarino after that point, except for the memorable amphibian monster he created for the 1966 film **DESTINATION INNER SPACE**. Recently shown on the Sci-Fi Channel, we have the opportunity to enjoy Casarino's work again. Sharp eyed viewers will notice, during a fight scene with the monster, that the actor in the suit is clearly seen wearing shoes!

Explains Burns, "The stunt guy couldn't maneuver around with those big flippers made for the suit, so he just filmed it in shoes!"

While this scene is amusing, monster fans will certainly enjoy this movie as well as Casarino's sooty and colorful creation. It's a beautifully crafted creature and definitely one of the more memorable and unique monster suits of the 60's. Additionally, if you seem to hear a familiar voice while watching **DESTINATION INNER SPACE**, specifically the voice of Race Bannon from *Johnny Quest*, it's because actor Mike Road, who did several character voices for Hanna-Barbera, has a prominent role in the film.

Unfortunately, it appears that Richard Casarino didn't make any more monsters after this film, and almost nothing is heard of him after 1966. Robert Clarke remembers seeing him not long ago at a convention held at the Beverly Garland Hotel; but, according to Clarke, Casarino had, for all practical purposes, left the film business behind.

How many others have faded from the limelight? What's your favorite creature feature and do you know where that suit resides today? So many of the great movie monsters exist now only in the films. That's what makes people like Bob Burns so special. Through him and his efforts, the rubber suits of the past and the stories behind them will never be forgotten.



This picture, of Paul Stalsett in the *Sin Creature* suit, was taken the night he and Bob Burns caused a real live "lighting" in Topanga Canyon. (Photo courtesy of Bob Burns)

(Photo on right) Apparently fond of the sooty type of creature, Richard Casarino topped himself with his monster from **DESTINATION INNER SPACE**.



TERROR from the DEPTHS of the SEA!



**BEHIND THIS
MEMBRANE...**
you will be driven to a
point...midway between
LIFE and DEATH!

FLESH EATERS

*The only people who will not be
STERILIZED with FEAR are those
among you who are already DEAD!*

It's Bad to the Bone in **THE FLESH EATERS**

by Kent R. Deluga

Creetings once more Scary readers and welcome to another stop down memory lane. I wish to take you back to over thirty years ago when Vulcun Productions produced one of my all time favorite Sci-Fi/Horror films, **THE FLESH EATERS**.

THE FLESH EATERS was produced over the course of several years as the Director/Co-Producer paid away during the filming. The story is that the Director's wife and Co-Producer continued filming whenever funds and time were available. (I'm glad they stuck with it because I think it was worth it.) Vulcun Productions was made up of Director/Co-Producer Jack Curtis, his wife and Co-Producer

Terry Curtis and **THE FLESH EATERS** was written by comic book writer Arnold Drake. The cast included the great Martin Kosleck (**PURSUIT TO ALGIERS**, **HOUSE OF HORROR**, and **THE MUMMYS CURSE**, also **SHE WOLF OF LONDON**). Other cast members were Rita Morley, Byron Sanders, Ray Tudor and Barbara Wilkins.

THE FLESH EATERS has in some ways a popular parallel in TV land as the story about people stranded on a deserted island is familiar to the show **GILLIGANS ISLAND**. Kooky thought you say? Maybe not, after all there's a professor and an actress and also a strong Captain type. And don't forget about the every loving boatnik and also the pretty young airman. And on **GILLIGANS ISLAND** there were **Flesh Eaters** (Carnibals). And now on to a brief overview of **THE FLESH EATERS**.

When a young couple out for a day of motor boat cruising and Be-bee music come in contact with the

Flesh Eaters It's young couple 40 and Flash Eater -1. As it said before, these things are "Bad to the Bone".

Elsewhere on Baker's Island, a crazed U.S. Marine Biologist has been studying the movement and behaviors of the Flesh Eaters. He wants to lay the parasites dormant and sell them to the highest bidder as a sort of insurance against future war. It seems the parasites were created for use in laboratories during the second World War. The Nazis tried to use them off the coast of Florida, but to no avail.

In encounter number two a seaplane carrying a has been film star and her assistant are forced to make an emergency landing on the shores of Baker's Island. The Captain reports that they are just out of reach of a big tropical storm and decides to look for a safe haven. Once they land, they meet up with professor and his parent Lewis. Besides the Flesh Eaters there's also a gigantic solar generator the professor is working on. The small band head for cover as the storm advances.

Later that night, the plane is set adrift by Professor Bartel and the actress Miss Winters is blamed for it. Early the next morning a beastie in a small raft encounters the Flesh eaters and with the help of Bartel he is saved from the lonely wrath of THE FLESH EATERS. The Professor tries to shake the tale out of the parasites, but this only is temporary and the now electrified (I bet you were wondering why this issue was called the ELECTRIFYING ELEVENTH ISSUE. D.I.D.) Flesh Eaters grow to monstrous proportions.

Meanwhile, the Captain (Murdoch) and the actress' assistant Omar Lettermann continue to figure out a way off the island. When a small supply boat driven is splashed with Flesh Eaters water, the hopes of rescue keep getting thin. Miss Winters makes a play for the Professor when she thinks he is the only way off the island. The Professor in a moment of passion stabs Miss Winters and bares her.



THE FLESH EATERS are "Bad to the Bone".

Laser Bartel spins a drink made with the Flesh Eaters and serves it to the beastie (Omar). As his insides are eaten out, Bartel records the shocks. He then ties Omar to his raft and with the recorder blasting out the horror of being eaten alive. He reports to the others that Omar was only thinking of himself and left.

Murdoch and Lettermann began to suspect the professor of foul play. Their suspicions are correct as Bartel pulls out a laser and forces them to hook up the solar generator. He plans to subdue the Flesh Eaters long enough to collect them and auction them to the highest bidder. A return to the tent where the Professor first electrocuted some Flesh Eaters has shown that they have not only grown stronger and formed into a monstrous blob, but are now mobile and trying to attack Miss Lettermann.

She makes her way to the beach as Murdoch throws the second electrode into the ocean. As Bartel attempts to kill Murdoch and Lettermann a now unburied Miss Winter interrupts his plans. She shoots her and rolls her body to the hungry blob. With a knife still in her hand she stabs the blob and makes lines blood struggle to the nucleus causing the blob to explode.

With this knowledge the three decide to construct a giant hypodermic needle filled with blood and place the nucleus of the Flesh eating monster now forming in the ocean. All is going well until Bartel tries to kill Murdoch with a gun. A fight between the two causes Bartel to be thrown over-

MONSTERS on my TV

by John Skerchock

We never saw Zachery. We know who he was from the pages of FAMOUS MONSTERS. We averted those of you who saw him. We wished for a monster host of our own. We learned that wishes do come true!

Living just outside of the Poconos in Northeastern Pennsylvania we were in a unique position. Our cable system gave us thirteen channels which was a big deal in 1988. We got stations from Scranton, New York, and Philadelphia. Our favorite was WPHL-TV Channel 17. It was on this channel we watched the Wes Willie Webber Show everyday after school. He showed the coolest cartoons: SPEED RACER, GIGANTOR, TOBOR the 8th MAN, and MARNE BOY.

Then one Saturday it happened. My cousin Gary called me up and said, "turn on Channel 17!" Channel 17 on weekends usually wasn't one of my favorite channels. They catered to all of the Philadelphia sports: hockey, football, baseball, basketball, and even roller derby.

Gary was serious so I turned the channel. There he was, in all of his gruesome brilliance: Dr. Shock! For ten years Dr. Shock (real name Joseph Zawislak. We didn't know that then. I don't think we would have wanted to.) filled our living rooms.

He started his show sleeping in his coffin. His daughter, Bubbles, would awaken him by banging on the coffin lid. For the first few years Dr. Shock broadcasted out of his basement laboratory isolated once in a while by the demented caretaker Stanly. They were always on the look out for the evil witch Gretchen Beeserk.

During the early period Dr. Shock would do magic tricks and introduce guests. One individual was Jack Welch, The World's Strongest Man. He taught us all the secret of tearing a telephone book in half with our bare hands. Many parents woke the next morning to find their telephone books in pieces on the floor.

Dr. Shock seldom had time to answer the volumes of fan mail he received. Usually a fan

received one of several autographed photos as a thank you for writing. At one time Dr. Shock advertised the Wonder Mouse. For fifty cents Dr. Shock would send you a little plastic mouse, gray in color, that you could make crawl across your hands. Also you would get a Crazy Button with the Channel 17 logo. Crazy Button was a metal disc that you would press in and a change in temperature would cause the button to flip into the air. The obligatory autographed picture accompanied your order. Not bad for fifty cents.

Eventually Dr. Shock left his underground laboratory when the station moved in the mid-seventies. Gone also was Stanly. Dr. Shock now broadcasted from the living room of his "new home" which was a better, more colorful set all around. Regardless of the movies he showed, and they ran the gamut from the classic Universal and Hammer films to the bottom of the barrel lot, he always took the time to teach us magic tricks or give make-up tips so that we could perform our own magic shows.

Because of Channel 17's commitment to sports Dr. Shock was sometimes hard to find. Originally he started Saturday nights at 7 as Scream In and we had him for three wonderful hours. Then he was moved to Saturdays starting at 2 PM with Mad Therapy and then at 3:30 PM with Horror Theatre. He even had an 11 PM time slot during the winter months of 1975 and 1976. It didn't matter to Joseph Zawislak because the show was pre-recorded, but the schedule bounce sometimes wrecked our routing for watching other horror movies. The Dr. Shock era ended in 1979 when Joseph Zawislak passed away.

The sad part about the Dr. Shock era is that he is only remembered by his fans. I contacted Channel 17 for some biographical information, but no one remembered him. All of the people who worked at Channel 17 during Dr. Shock's tenure have long since retired. Many have moved or passed away. Some members at the station remember watching him on television, but no records remained.

During the time Dr. Shock was rising in popularity, Channel 16 out of Scranton



Stella
SATURDAY NIGHT DEAD

KYW-TV 3
—DELFT 14

introduced us to Uncle Ted on **UNCLE TED'S GHOUL SCHOOL**. Uncle Ted was an elderly magician who dressed in a black tuxedo and wore a red fan. He presented one Friday night in 1974 and held his spot at 11:30 for every Friday night until 1982.

Uncle Ted used to perform magic tricks and tell jokes. What worked for Uncle Ted was the way he performed his magic. He always seemed surprised at the result. Uncle Ted was sometimes aided by a hunchbacked assistant named Mordica.

Uncle Ted was part owner in a magic store that was located in Kingston and called, oddly enough, "The Magic Store". I visited the store located in a small room in the second story of an old building. It was wonderful! Magic posters adorned the walls and a magician performed tricks.

One of the popular sellers at The Magic Store was flashpaper. All you had to do was hide a small piece of this paper in the palm of your hand and wave it over an open flame then POOF! The paper would ignite into a fireball.

Uncle Ted said one day they'd sold some of this paper (these 8" x 10" sheets came in a white envelope) to some teenagers. The boys went outside and Ted suddenly heard a loud explosion. The boys had ignited the entire envelope. The Magic Store stopped selling flashpaper after that. My treasure from The Magic Store is a magic wand this can materialize out of no where and shoot into the sky!

GHOU! SCHOOL ended in 1982, but Uncle Ted was recruited by public television Channel 44, WYIA, out of Pittsman, where he can be seen Saturday nights at 11:30. Uncle Ted has the honor of being one of the longest running television horror hosts.

Also in the mid-seventies, New York City was making an effort to provide the world with horror show hosts. One of the least remembered was Channel 11's **CHILLER THEATRE**. **CHILLER** didn't actually have a host. What happened was a six-fingered clawed hand would reach out of a swamp and crush the **CHILLER** part of the **CHILLER THEATRE** title while an eerie voice said "Chillbommm." The hand moved as if it was a product of claymotion. It was well constructed and left the viewer wondering what was attached to that arm. **CHILLER** ran from 1974 to 1981 on Saturdays at 11 PM.

Competing with **CHILLER** and Dr. Shock for the Saturday 11 PM time slot was Channel 5's **CREATURE FEATURE** hosted by The Creep. **SON OF INVASION OF THE GHOST HOSTS** has **CREATURE FEATURE** as appearing on Channel 11 and only airing for 2 years in the early eighties. Those of us who watched knew this information is wrong.

CREATURE FEATURE premiered in 1974 or 1975. Its host was a middle aged man with gray hair who always wore Terminator type sunglasses. He was known as The

Creep and always sat on a high chair holding a manuscript, presumably the script for the movie being aired. He would make really bad comments about the feature being shown. He always talked and laughed in a sinister voice. His career ended in 1982.

About this time the USA Network was being formed. By 1989 we had another horror host on the air by the name of Commander USA. Admittedly he was no Elvira. She was gaining popularity on the West Coast but wasn't available in Pennsylvania except on video rentals.

Commander USA lived in a secret voice vault beneath a shopping mall. He dressed in superhero garb complete with cape. He chewed on a cigar and was aided by his right hand man, Lefty. Lefty, of course was Commander USA's own hand with a face drawn on it by his own cigar stub. Commander USA was famous for showing dubbed horror films from Mexico. He did not last long.

With Elvira gaining popularity in the West, another Philadelphia station was trying to offer competition. Beginning in September 1984 and lasting until October 1990, KYW-TV 3 aired **SATURDAY NIGHT DEAD** featuring the beautiful, buxom red headed Stella.

Stella was portrayed by Karen Strick who still lives in the Philadelphia area. While Karen still does acting, she declined to renew her contract as Stella and declined an interview for this article.

Stella was portrayed as an aggressive man-buster looking for the perfect husband. She always wore evening gowns and always seemed more preoccupied with finding a man than with showing the movie. **SATURDAY NIGHT DEAD** was seen very late night, after **SATURDAY NIGHT LIVE**.

Once in a while we'll get Elvira on the air now. She hosts specials offered by TBS. We still haven't seen Zachary. We know he's out there, and we'd love to get a chance to see him. Maybe that wish WILL come true.



Philadelphia number one independent TV station presents Philadelphia's one TV personality. Shorter than 6'6" in height, with all the classic features every actor may see on TV. It has this personality (and no. 17) and it's the only feature. (Monday) 9 p.m. on 2.

THE QUATERMASS EQUATION

by Edward L. Muehl

Over forty years ago, in England, a bright young television writer by the name of Nigel Kneale created a character and a concept that has since succeeded in capturing the imaginations of millions of TV and motion picture audiences.

The character was, of course, the irascible and indomitable Professor Bernard Quatermass. And the concept was one of enlightened simplicity. Establish a situation, no matter how outlandish, drop your principal character down into the thick of it, and then just try to keep up as he takes you on a wild and bumpy ride into the farthest reaches of creative science fiction.

It all started in 1953, when Kneale wrote a 4-hour serial for BBC-TV entitled THE QUATERMASS EXPERIMENT. It proved to be so popular that he followed it up with QUATERMASS 2 in 1955, QUATERMASS AND THE PIT (in 1959), and finally THE QUATERMASS CONCLUSION (in 1979). Following the natural order of things, it wasn't long before Hammer Studios decided to immortalize these stories on film, starting with THE QUATERMASS EXPERIMENT in 1966, and ending with QUATERMASS AND THE PIT in 1967. The last installment (. . . CONCLUSION) has yet to appear on the big screen, so it is with the first three that we will concern ourselves.

THE QUATERMASS EXPERIMENT (also referred to as X-PERIMENT, but released in the U.S. as THE CREEPING UNKNOWN) was directed by Val Guest, who also collaborated on the screenplay with Richard Leadon. It featured American film star Brian Donlevy as an arrogant



A scary scene from THE CREEPING UNKNOWN.

and cranky Quatermass, who is always at odds with the government's bureaucracy in his efforts to further man's exploration of space.

The story concerns the return of an experimental rocket manned by a crew of three astronauts (long before they were even called by that name), sent outside the Earth's atmosphere by Professor Quatermass. When the spacecraft crash lands in the English countryside, it's discovered that two of the crew have completely disappeared, while the third is in a state of extreme shock.

As the film progresses, the surviving crewman, Victor Carsons, begins to exhibit symptoms of a strange and startling metamorphosis into something other than a human being. He escapes from his hospital bed and begins to wander around London in a seemingly-senseless manner, all the while changing into some kind of plant/animal hybrid. The story reaches its climax against the backdrop of Westminster Abbey, with Quatermass dispatching of the Carsons-creature, then grimly moving on to the next experiment at hand.

Hammer's next attempt to bring Kneale's vision to the

big screen, team with QUATERMASS 2, (released in the States as ENEMY FROM SPACE) again written and directed by Val Guest. And, despite Doniev's alleged drunken attempts to sabotage the film, it stands forth as a worthy entry in the series.

This time, Quatermass is again frustrated in his ongoing battle with government bureaucrats over the funding of a pet "moon project" he has proposed. He later discovers that an exact facsimile of his project has already been built in a rural area (again the story occurs in the English countryside!), and, upon investigation, it is explained that the facility is a plant for the development and production of artificial food, and therefore has the absolute support of the highest levels of government.

What can't be explained, however, is why the area surrounding the plant has been bombarded for the past eighteen months by tiny "meteors", which are, in reality, miniature spacecraft containing living alien creatures! Once the meteorites strike the earth, they break open and the alien creatures themselves within the nearest human



(Top photo) A scene from ENEMY FROM SPACE.
(Bottom) FIVE MILLION YEARS TO EARTH.

beings, thus controlling their minds. It turns out that these creepy R.T.'s are actually all part of a collective mentality that, once brought together, form immense, shapeless creatures that live within environmentally-controlled domes at the poles.

Once again, after a lot of running around and crazy arguments, Quatermass is instrumental in the



Another photo of Quatermass and one of the creatures from FIVE MILLION YEARS TO EARTH.

destruction and defeat of the invaders, saving England (if not the world) from alien domination.

The final and, in many people's opinion, best entry in the film series was QUATERMASS AND THE PIT (shown in the U.S. as FIVE MILLION YEARS TO EARTH). At the helm was Roy Ward Baker as director and Nigel Kneale adapting his own teleplay for the silver screen.

And this time, the role of Bernard Quatermass was taken over by Andrew Keen, whose gruff but intelligent persona was a marked departure from Dorlewy's glowing rudeness. His strong presence is balanced quite nicely against the smug arrogance of Julian Glover as Colonel Green, and the boyish enthusiasm of James Donald as Dr. Roney. All in all, it's a successful combination.

The reason for this is because Nigel Kneale had, at long last, been given the freedom to explore the characterizations that had been such an integral part of his teleplays. For quite some time, he had voiced his disapproval of the earlier films, and was dismayed when they sacrificed his characters for levity. Indeed, his dissatisfaction went so far as to compel him to try and prevent any further release of ENEMY FROM SPACE when the rights reverted into his name. But, for what it's worth, he seemed to attain some kind of vindication with QUATERMASS AND THE PIT.

The plotline was pretty basic: as with the earlier films, the story opens with Quatermass once again having to slug it out with the bureaucratic mentality as he fights to keep the military from intruding upon his rocket group project. But, as always, he loses to the shortsightedness of those in power, and must form an uneasy alliance with Colonel Green, the officer in charge of military liaison.

Meanwhile, engineers working with the underground railway system of London have discovered a number of bizarre fossil skeletons while digging beneath the streets of an ominously deserted area known as Hob's Lane. They also find a mysterious metallic object of unknown origin. Thinking it might be an unexploded bomb left over from World War II, they call in the Army to check it out.

Colonel Green, a former bomb expert, is called in to investigate, and Quatermass accompanies him out of curiosity. They meet Dr. Roney, a local paleontologist who is doing his own investigation of the fossil remains. And from that point on, the camps are divided, with Green posturing his way about the situation, and Quatermass/Roney beating in their scientific frustration.

It turns out that the object is an alien spacecraft filled with the long-dead remains of some grasshopper-type creatures that may be all that is left of an ancient Martian civilization. And the skeletons may be the genetically-

altered anatomy of modern man.

As if that isn't enough, the spacecraft itself seems to emanate a strange psychic force that affects certain people in odd ways. And it is revealed that the area of Hob's Lane has, for hundreds of years, been the site of weird and unexplained happenings.

The film moves along at a tightly gripping pace until its fiery climax, with excellent special effects. And, even though it isn't the actual end to Kneale's original canon, it serves a fitting close to the film trilogy.

It's interesting to note that the one common thread that weaves its way through all three movies, besides the personal character of Professor Quatermass, is the fact that they all seem to deal with the concept of possession and control of human beings by an alien intelligence. In *THE QUATERMASS EXPERIMENT*, it's possession through metamorphosis. In *QUATERMASS 2*, it was control by creative means. And in *QUATERMASS AND THE PIT*, it was possession through selective and collective mind control.

All in all, it was an effective way of spanning a series of rising good tales. And we can only hope there might be more to come in the future ...

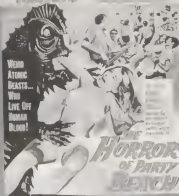


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everyone's Scary summer and we'll look at THE HORROR OF PARTY BEACH
next issue.

SCARE-NEWS

The SCARY MONSTERS MAGAZINE Mail News Sheet #11

ROCKY MOUNTAIN MONSTERS UNITE!

Colorado film fans will have plenty to feast about this summer! On each Thursday and Friday night in July, the Boulder Public Library will present its second annual Festival of Science Fiction, Fantasy, and Horror Films.

The schedule is a smorgasbord of scary favorites, including 20 MILLION MILES TO EARTH, THE MYSTERIANS, FRANKENSTEIN CREATED WOMAN, VAMPIRE CIRCUS, and Elia Wood's BRIDE OF THE MONSTER.

The Boulder Public Library is located at 100 Canyon Boulevard in Boulder, Colorado (15 miles northwest of Denver). All events are free of charge. For more information, call Film Program Coordinator Chuck Lomas at (303) 440-2197.

SHADOWRAMMA

SHADOWRAMMA is a supernatural and science story for fans of MYSTERY SCIENCE THEATER 3000. Version 1.3 is now available for \$3.00 from:

Paul O'Garra

P.O. Box 1062

Washington Grove, MD 20840-1062

Version 1.4 will be out some time this summer and will include full length reviews of at least six of the 1989-90 season films, plus some new stories! it will also cost \$3.00.

FANEX 8 Hemmer has Risen from the Grave

On July 23-24, 1994 at the Shoppes/Scotts Tavern in Baltimore, Maryland, Hemmer fans will have a chance to see an exhibit on Hemmer films at Table 8. The tentative guest list includes legend Pat VAMPIRE LOVER, Master Barokk (DR. BEYLL & SISTER STONE), Veronica Carlson (GRACULA HAS RISEN FROM THE GRAVE), Anne Humei (GRACULA PRINCE OF DARKNESS) and maybe even Producer/Director, Studio Head Michael Carrasco. Schedule permitting, a feature movie, (Hemmer film coverage of some of the latest film) and "The Hemmer Awards" will round out this Hemmer happening.

For info call: (800) 522-5086, (410) 662-1130 or (301) 645-7557



ZACHERLEY AND "DINNER WITH DRAC" RETURNS!

Scary Report by Mike Gilia

On March 15th John Zacherley returned to the recording studio with Mike and Zach Gilia to pick up where they left off after recording ZACK IS BACK, GRAVE ROBBING TONIGHT, INTERNAL POLYESTER, and FORMALDEHYDE almost two years ago (see SCARY MONSTERS #4).

This time the focus was on re-recording a handful of songs from Zach's classic albums of the 1980's. Included from the SPOOK ALONG WITH ZACHERLEY LP are SPIDERMAN LULLABY, A WICKED THOUGHT and COME WITH ME TO PENNSYLVANIA. SCARY TALES and MONSTER MASH are also represented with new versions of HAPPY HALLOWEEN and Zach's 1986 hit, DINNER WITH DRAC. There will be one more new song titled THE RENTFELD LAUGH plus a poster reading by Zach called DEAD MAN'S BALL. Also recorded were two previously unreleased, "lost" Zach songs from the original SPOOK ALONG sessions. For more on that plus the new recording sessions, be sure to be here for issue #12 of SCARY MONSTERS.

Anyone interested in obtaining cassette copies of GRAVE ROBBING TONIGHT live ZACK IS BACK or INTERNAL POLYESTER,

live FORMALDEHYDE can do so by sending \$7.00 per tape plus \$1.50 P&H to: Mike Gilia, P.O. BOX 520 S. Oregon, NY 11942

SANTO STREET

The premier publication of Mexican monster, horror and science fiction films, posters and memorabilia called SANTO STREET is now available, Volume 1, Number 1 the April 1994 issue. This four page newsletter is published quarterly and a 4 issue subscription is available for \$20.00 from:

SANTO STREET
P.O. Box 56297
Orlando, FL 32856



A Bob Kaufman drawing of Santo from our files.



THE 3-D INVADERS

B-MOVIE BRAIN CD NOW AVAILABLE!

THE 3-D INVADERS latest release **B-MOVIE BRAIN** is now available and also features THE ZOMBIE SURVIVOR, THE BLOOD KILLERS, SCREAMER, SAVATY, AND THE CAVEMEN and THE HILLBENDERS! Five bands and 26 songs highlight this release, with songs called HOT BOO, HEARSE, TURNIN' ZOMBIE THE MAN FROM CONTROL, ACTION PACKED and HIGH NOON how can you go wrong. You'll be sorry and a stamping all night long. For more information write:

NEUROTIC BOY
P.O. Box 1009
Royal Oak, MI 48060

Creeper Rock, guitarist and lead vocalist of THE 3-D INVADERS says, "You must have any form of

musical with rock & roll". The band has been together for the past decade and have released albums called JUMP OFF THE SCREEN featuring an EC inspired 3-D comic, VAMPIRES A GO GO, THEY WON'T STAY DEAD and a 45 featuring GRAVITY AND ROCKETS and MONSTRALITY of the "Dead" chain to name a few.

THE 5th FESTIVAL OF FANTASTIC FILMS

The 5th Festival of Fantastic Films will be held at the Sacher Hotel, Piccadilly Manchester, England on September 9th to 11th 1994.

The Festival is described on the event flyer as "a weekend celebration of eight decades of amazing cinema - from the 1910's to the 1990's. But it's much more than just an

incredible film festival, it's a full-blown movie convention where you can meet science fiction and horror film writers, directors, producers, technicians, actors and follow fast of your favourite mind blowing movies"

There will be three big screen screens showing over 30 full length feature films this year as well as guest interviews, auctions, film quiz, 3-D presentations, photo display and video rooms.

This list of guests include Regis Corman, Ray Harryhausen, James Bernard (composer of classic Hammer films), Nigel Pea, James Scott (DAY OF THE TRIFFIDS, CRACK IN THE WORLD), Ray Slagge (head of Hammer film productions), John Loner (CAPTAIN KRONG'S VAMPIRE HUNTER) and Dick Weston (CALL OF USHER).

For more information write to:
THE SOCIETY OF FANTASTIC FILMS
65 Madingley Road
Salford, Manchester
M6 6EN, England

ZOMBIE BOY RISES AGAIN



ZOMBIE BOY RISES AGAIN

Mark Spikes' ZOMBIE BOY RISES AGAIN is now available at your local comic book store. This 48 page black and white comic with full color cover depicts ZOMBIE BOY #1 and ZOMBIE BOY'S HUGGARD TALES #1 and starts for \$2.50 U.S./\$3.25 CANADA.

Zombie Boy is an eleven year old who took a fearful family vacation to Voodoo Island and well I guess you can almost figure out what happened! Check out the comic and get the whole story as written and drawn by Mark Spikes.

For more information write to:
TIMOTHY GLADIER
P.O. Box 421145
Dallas, TX 75262-1145

MONSTERS HAVE LAWYERS TOO

WOLFF & BYRD COUNSELORS OF THE MACABRE #1 is now available at your local comic book store for \$2.50 U.S./3.00 CANADA. The 24 page black and white comic with full color covers will be published on a bi-monthly schedule by Ralston A. Pines.

WOLFF & BYRD has appeared in comic strip form since 1975 in publications such as The National Law Journal, Brooklyn Paper Publications, and the Comic Book's Guide. For those of you not familiar with Wolff & Byrd, now is the time to check out the humorous horror comic.

Issue #2 will be available in July (pictured below). Six-color colorplates are available for \$15.00 from Ralston A. Pines, 4857 Cape Way, San Diego, CA 92115.



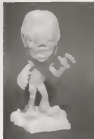
ZACK IS BACK

Zachary will be back in the Thrilling Twelfth Issue of **SCARY MONSTERS MAGAZINE** in more ways than one. First off, the winners of the Zachary model contest will have their work published in the next issue. (Don't forget that entries can also consist of drawings, photos and T-shirts written **MONSTER MEMORIES** (see issue #10 for complete details). We've awarded the deadline by a couple of weeks to July 30, 1994 to allow everyone a chance to enter. Remember no one is a loser because everyone that enters receives an autographed Zachary SCARE CARD!

The Cool Ghost will also appear on the Terry Beatty painted cover of #12 along with Sam Sees, Abhor & Conello, Frankenstein and Dracula. Select copies of this issue will also contain a **SCARY SOUND SQUARE**. So dust off your record players or better yet leave the dust for collectors and listen to

Zachary's message to you and hear him sing **BACK 2 BACK!** It's showdown and cool!

SNEAK PEEK AT SAM SCARE



As this area was nearing completion, the old Sam Scare Machine delivered the photo shown above from Terry Beatty. A sneak peek at the Sam Scare prototype sculpture that stands approximately 1 1/2 inches tall for a Sam Scare mini model!

In order to make it more affordable and in good collecting taste, Terry will probably be making a smaller version. Then hopefully we'll have a world made and start manufacturing Sam Scare models.

If you are interested in this model, send us your name and address and we will send you information as soon as it becomes available.

Oh, oh, Sam is getting scary and wild! What's next? Stay tuned to these Scary pages for more Sam Scare.

MIND CONTROL

Are you into "stock-rock-art", heavy metal? This **MIND CONTROL MONTHLY** is for you. The eight page newsletter is packed with lots of cool **GWAR** stuff. It includes interviews and articles on your favorite Antarctic Rock Gods, from all over the world. Many of which, you'll never get a chance to see anywhere else. It's also got tour dates and info. **GWAR** comics and artwork, letters from various **GWAR** characters to show Sam, lots of **GWAR** photos and special **GWAR** Fan Club

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The regular 34 card set is now available for \$9.95. The signed set is available for \$24.95, add \$5.00 shipping for any number of sets. To complete the set, send \$1.00 and a 39¢ stamp for Bonus Card #10. Order from **DENNIS DRUMTHAMS PUBLISHING & MAIL ORDER, INC.** 348 Javalyn Pl., Highland, IL 62249.



WONDERFEST 94

Once again Terry Beatty made the trip to Louisville, Kentucky for Wonderfest 94. The show was once again held at the Holiday Inn South/Sport in Louisville on March 30 and 31st. Popular guests Bob Ruess and Chris Wales were both back, joined by Jim Danforth. The 94 annual show had something for everyone from movie prop displays, model costumes, dealer's rooms, how to seminars, charity raffle to a Saturday night Texas "Chaoscar" Barbecue Buffet banquet.

Here's a few things you missed if you didn't attend this year's show (photos by Terry Beatty)

(Top left photo) "Restor the Wonderfeaster" garage kit sculpted by Chris Wales and sold exclusively at the '94 Wonderfest. Restor is shown building his "Bob" Men of Earth main kit.

(Bottom left) Jim Danforth, sculptor, matte painter, stop-motion animator stops and poses with MONSTER MEMORIES #2.

(Top right) Bob Ruess shows the only surviving KING KONG armature to a group of fans.

(Bottom right) Even KING KONG made SCARY MONSTERS!



CREATURE FEATURE 1994: THREE DAYS OF MONSTERS, MONSTERS, MONSTERS!

One Report by David Bryan Johnson

A few weeks back SCARY MONSTERS ran a con notice for CREATURE FEATURE 94 that was held in Durham, NC from April 22-24 at the Omni Durham Hotel and Durham Civic Center. The good bit for the con was



Bradley, Kim (Jared) Hadler, Farcy (The Arkhemian), Ackerman, Robert (Klingon Queen from STAR TREK, THE NEXT GENERATION) O'Reilly, various guests Brenda Barthe and make-up master Tom Simon. Even Durham is practically in my backyard, I was able to head over on Saturday to pick up some great buys in the dealer's room, meet and get autographs from the con's guests and snap more than a couple of photos for this issue of the magazine (sorry we couldn't fit the photos in, but the report arrived after our deadline and we felt we should at least include the article as it wasn't old SCARE-NEWS. DUE)

Overall, the con was well worth

and has staff are to be commended for a job well done as what I hope will be the last of many such events. And if they are listening, I just wanted them to know that I can hardly wait for CREATURE FEATURE 1995.

Send in your scary news on products, shows, movies and other items of a scary nature to:

SCARE-NEWS c/o
DENNIS DRUKTENIS
PUBLISHING
348 Jocelyn Pl. Highwood,
IL 60040

costumes, including Doug (Pobost) the trip (David Barrett (the con producer)

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BACK ISSUES! (No SCARY Collector Prices)

- #1, 2, 3 \$4.00 each
 #4, 5, 6, 7, 9, 10 (pictured above) \$6.00 each
 #8 \$7.00
 #9 Dr. Paul Beemer Limited Edition \$16.00
 #9 Dr. Specula Limited Signed Edition \$13.00
 MONSTERS MEMORIES #1 (1993 Yearbook)
 #2 (1994 Yearbook) \$5.00 each
 (All prices include U.S. Canada postage, add \$2.00 per issue for foreign orders.)

SON OF CHEAP COOL SCARY STUFF



Remember those ads in the back of comic books and magazines during the 60's for X-RAY VISION Glasses? Now's your chance to see if these cheap cardboard glasses with the small red lenses really work. I still don't know because I kept my pair sealed in the bag with instructions that are © 1965.

Cool Scary conversation piece for only \$4.98



Frankenstein is back from the grave (The grave being an old vending company basement) as carefully illustrated by our new artist Scary Scott Pennek. These plastic Frankenstein charms are approx. 2 inches tall, level at the belly so they could fit in the vending machine capsules and are vintage mid-1960's stock.

\$1.98

SCARY MONSTERS MAGAZINE 9' FLYING SAUCER

Buy several of these neon green saucers with the SCARY MONSTERS MAGAZINE logo printed in black on them and start your own UFO invasion. An identical saucer is used in the trailer for the David "The Rock" Nelson's upcoming video "epic" MAN FROM PLAN 9

\$2.98



1993's made in Hong Kong 1" monster head erasers of the Wolfman, Phantom, King Kong & Frankenstein.

\$8.00 per set (count as one item toward shipping)



MONSTERS...FUNNY WALLETS



A wallet-like plastic device 5/8" wide by 1" high with a sticker of the Wolfman, Creature of Frankenstein on it. This vending machine item from the mid-60's opens to reveal a play dollar inside most of them (shown above at actual size).

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FUNNY
WALLET**

Monsters..



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SCARE-CARDS™

HORROR HOST LEGEND

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